

# FILM FUN



AIN'T IT A GRAND  
AND GLORIOUS PEELING?

20 CENTS

JUNE NUMBER



# Two black sheep trying to turn white



## "Square Crooks"



*Johnny Mack Brown who is supposed to have turned straight, hands his pal in reformation, Robert Armstrong, a severe jolt by showing him the famous Carson jewels, which have just been mysteriously stolen.*



*With their men hounded by the police for the theft of the Carson jewels, Dorothy Dwan and Dorothy Appleby set their wits to work to get them out of the net.*

CAN a bad man live down his past—or does the underworld inevitably “get” its own when a crook tries to turn straight?

“SQUARE CROOKS” plays the spotlight on the seamy side of crookdom from an entirely new angle—and shows you a few episodes in the private life of a reformed gangster who is trying to “come back” that will make your skin creep!

Thrills, mystery, humor, romance and tragedy move side by side from start to finish of this super-study of the shady side of human nature! There are enough situations in it to make a dozen good stories! And a master story teller makes every one of them count in a feat of skilled directing that will stand as a model for a long time to come!

Watch for the announcement of “SQUARE CROOKS” at your favorite playhouse. You’ll be missing one of the year’s best pictures if you fail to see it!

with JOHNNY MACK BROWN—DOROTHY DWAN  
DOROTHY APPLEBY—ROBERT ARMSTRONG

**ANOTHER GREAT**



**PRODUCTION**



# "Unaccustomed as I am—

No Caption

"I....er, er....a....don't know just what to say on the subject."

"I wasn't expecting to be called on to speak."

"Mr. Bell can tell you more about the idea than I can."

"Er....that is not very clear, but that's the best I can do."



## ...Yet 4 Weeks Later He Swept Them Off Their Feet!

IN a daze he slumped to his seat. Failure . . . when a good impression before these men meant so much. Over the coffee next morning, his wife noticed his gloomy, preoccupied air.

"What's the trouble, dear?"

"Oh . . . nothing. I just fumbled my big chance last night, that's all!"

"John! You don't mean that your big idea didn't go over!"

"I don't think so. But, Great Scott, I didn't know they were going to let me do the explaining. I outlined it to Bell—he's the public speaker of our company! I thought he was going to do the talking!"

"But, dear, that was so foolish. It was your idea—why let Bell take all the credit? They'll never recognize your ability if you sit back all the time. You really ought to learn how to speak in public!"

"Well, I'm too old to go to school now. And, besides, I haven't got the time!"

"Say, I've got the answer to that. Where's that magazine? . . . Here—read this. Here's an internationally known institute that offers a home study course in effective speaking. They offer a free book entitled *How to Work Wonders With Words*, which tells how any man can develop his natural speaking ability. Why not send for it?"

He did. And a few minutes' reading of

this amazing book changed the entire course of John Harkness' business career. It showed him how a simple and easy method, in 20 minutes a day, would train him to dominate one man or thousands—convince one man or many—how to talk at business meetings, lodges, banquets and social affairs. It banished all the mystery and magic of effective speaking and revealed the natural laws of Conversation that distinguish the powerful speaker from the man who never knows what to say.

Four weeks sped by quickly. His associates

were mystified by the change in his attitude. He began for the first time to voice his opinions at business conferences. Fortunately, the opportunity to resubmit his plan occurred a few weeks later. But this time he was ready. "Go ahead with the plan," said the president, when Harkness had finished his talk. "I get your idea much more clearly now. And I'm creating a new place for you—there's room at the top in our organization for men who know how to talk!"

And his newly developed talent has created other advantages for him. He is a sought after speaker for civic, banquet and lodge affairs. Social leaders compete for his attendance at dinners because he is such an interesting talker. And he lays all the credit for his success to his wife's suggestion—and to the facts contained in this free book—

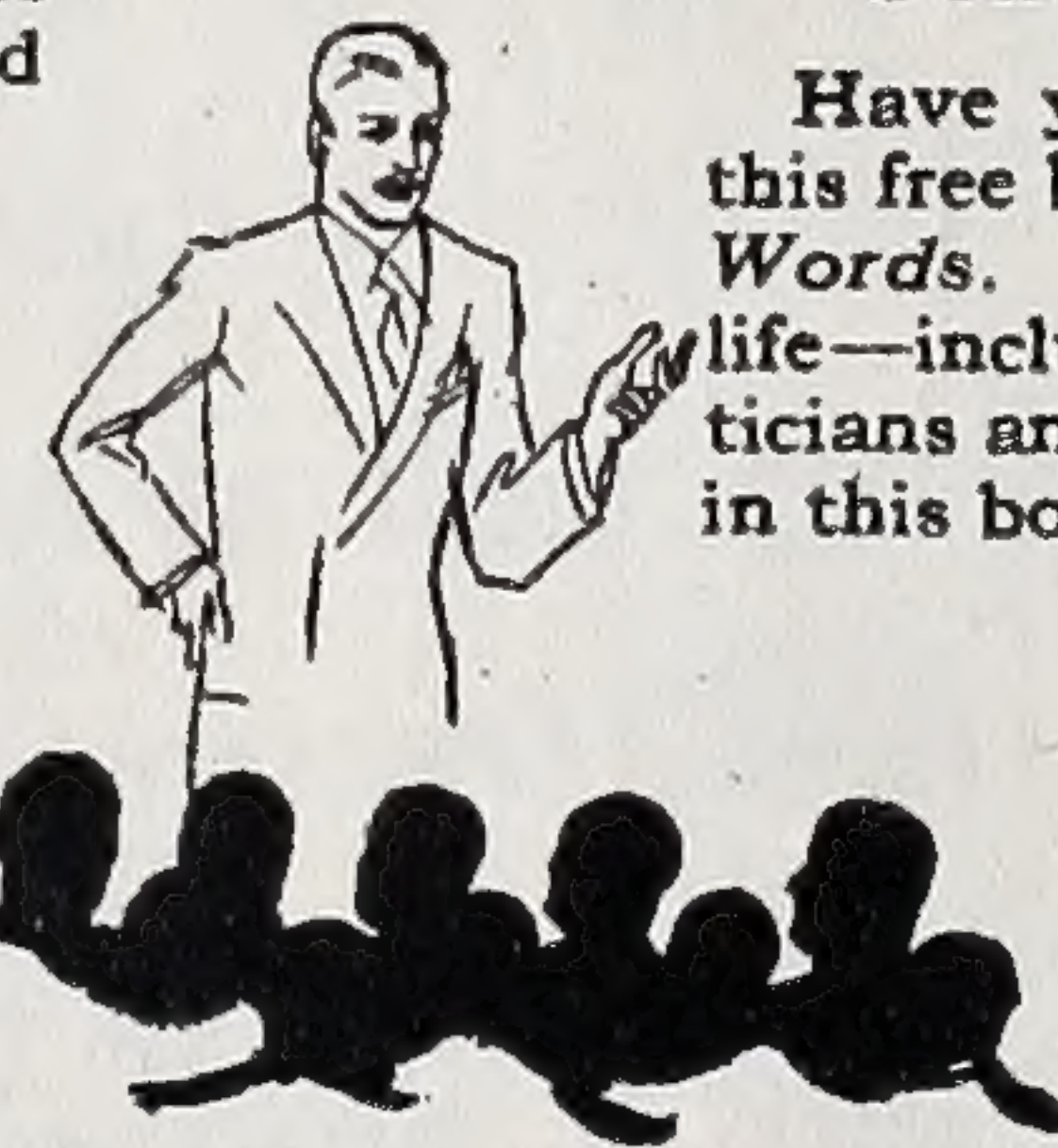
*How to Work Wonders With Words.*

For fifteen years the North American Institute has been proving to men that ability to express one's self is the result of training, rather than a natural gift of a chosen few. Any man with a grammar school education can absorb and apply quickly the

natural Laws of Conversation. With these laws in mind, the faults of timidity, self-consciousness, stage-fright and lack of poise disappear; repressed ideas and thoughts come forth in words of fire.

### Send for This Amazing Book

Have you an open mind? Then send for this free book *How to Work Wonders With Words*. Over 65,000 men in all walks of life—including many bankers, lawyers, politicians and other prominent men—have found in this book a key that has opened a veritable floodgate of natural speaking ability. See for yourself how you can become a popular and dominating speaker! Your copy is waiting for you—free—simply for the mailing of the coupon.



**NOW  
SENT  
FREE**



**North American Institute**  
3601 Michigan Ave., Dept. 231-A, Chicago, Ill.

North American Institute, Dept. 231-A,  
3601 Michigan Ave., Chicago.

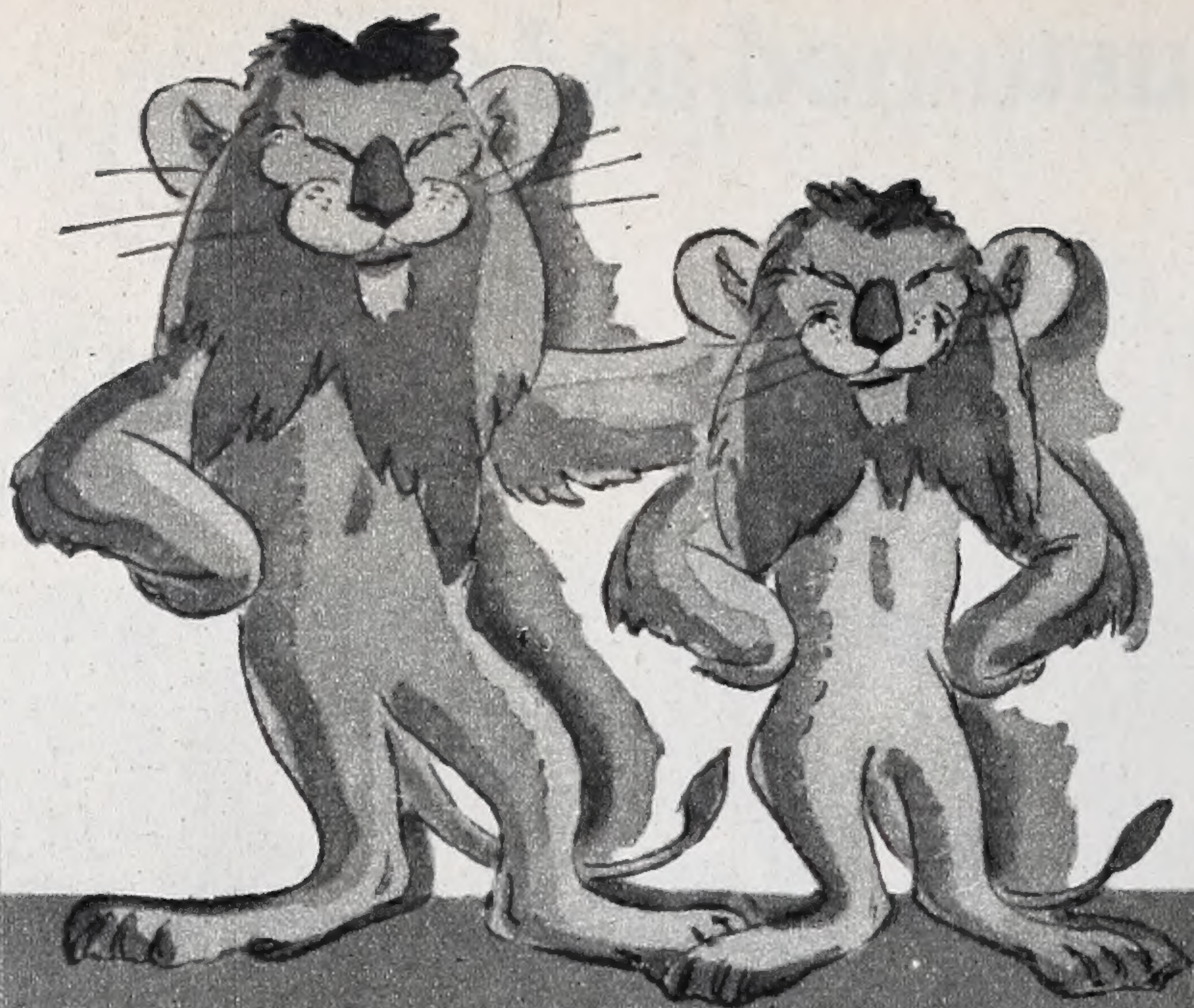
Please send me FREE and without obligation my copy of your inspiring booklet, *How to Work Wonders With Words*, and full information regarding your Course in Effective Speaking.

Name.....

Address.....

City..... State.....





## HE'S PROUD OF LEO, JUNIOR-

Metro-Goldwyn-Mayer, Greatest of Feature Producers, has become Greatest of Short Film Producers



**STAN LAUREL and OLIVER HARDY** in "Leave 'Em Laughing" and "The Battle of the Century" established themselves as screen-dom's newest fun-makers.



**MAX DAVIDSON** never permits a dull moment when he is on the screen in his uproarious dialect comedies.

**ALL of the BEST theatres ARE now showing COMPLETE M-G-M QUALITY programs—M-G-M short films AS well as M-G-M's BIG feature films—DEMAND the best! THAT'S M-G-M!**



**CHARLEY CHASE** has won thousands of laugh-loving followers. See "The Family Group!"



**M-G-M NEWS** within a year has become the most popular of all news-reels. Issued twice each week.



"OUR GANG" chases the blues away. Never pass up a chance to see these rascals at work. If your favorite theatre doesn't show "Our Gang" comedies ask the manager to book them right away!

**METRO-GOLDWYN-MAYER**  
"MORE STARS THAN THERE ARE IN HEAVEN"



*Success Your Hal Roach*

### HAL ROACH, THE FAMOUS COMEDY PRODUCER, SAYS:

From letters that come to me, I notice a growing demand for short films in addition to feature length films. Watch these Short Subjects when you go to theatre and see how many of the questions below you can answer. I will give \$50 and a handsome cane offered by Charley Chase to the man with the best score. The most successful lady will receive \$50 and the tiara head-dress worn by Agnes Ayres in the Technicolor subject "Lady of Victories." For the next 50 best answers, the "Our Gang" rascals will present their photographs.

#### THE TEST

- 1 How many of the "Our Gang" comedy rascals can you name?
- 2 Tell in 75 words why the M-G-M News has become the leader of Newsreels.
- 3 What company produces the Oddities for M-G-M?
- 4 In what Technicolor Great Events picture does the Father of our country appear?
- 5 Of what great living nation's hero has M-G-M made a special short subject?

Write your answers on one side of a single sheet of paper and mail to Metro Goldwyn-Mayer, 1540 Broadway, New York. All answers must be received by June 15th. Winners' names will be published in a later issue of this magazine.

NOTE: If you do not attend pictures yourself you may question your friends or consult motion picture magazines. In event of ties, each tying contestant will be awarded a prize identical in character with that tied for.

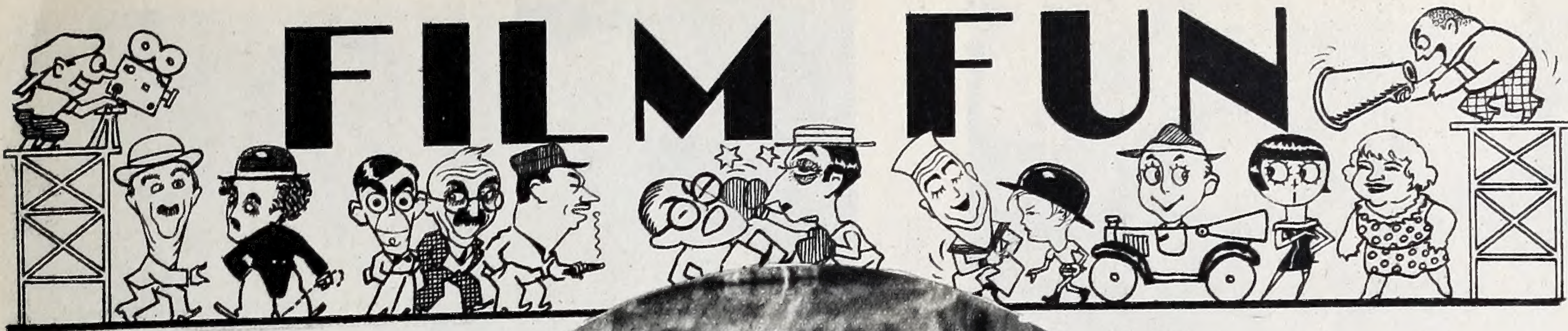


**The Czarina's Secret—M-G-M GREAT EVENTS** (entirely in Technicolor) are something new in films. Ask your theatre manager about them.



**Battle of Octopus and Lobster—M-G-M ODDITIES** are thrilling moments from Life. Are you seeing these wonder films at your theatre?





POSED BY MARION NIXON AND CHARLES ROGERS IN "CREAM OF THE EARTH," A UNIVERSAL PICTURE.



MARION—You poor dear. You've had your ups and downs, haven't you?

BUDDY—Yes, I've had aisle seats three times at the movies recently.

POSED BY SAM HARDY AND CHESTER CONKLIN IN "THE BIG NOISE," A FIRST NATIONAL PICTURE.

CHESTER—How about you and your wife coming over for bridge tomorrow night?

SAM—Well, I won't promise. You know how uncertain married life is.

POSED BY JANE WINTON AND MILTON SILLS IN "BURNING DAYLIGHT," A FIRST NATIONAL PICTURE.

JANE—I need some money, hubby.

MILTON—I'll give you a hundred dollars.

JANE—All right, but when can I have the rest?







SCENE FROM "FINDERS KEEPERS," WITH LAURA LA PLANTE, A UNIVERSAL PRODUCTION.

HE—*Didja ever hear the Hook and Eye Song?*

LAURA—*How's it go?*

HE—*"Hook an' Eye bear to leave thee?"*



POSED BY ALICE WHITE AND CHESTER CONKLIN IN "THE BIG NOISE," A FIRST NATIONAL PICTURE.

ALICE—*You know, our Bobby shows a marked preference for his governess rather than me.*

CHESTER—*Does he, by George! Well, he's simply got to learn to be more polite to strangers.*



SCENE FROM "SPEEDY," WITH HAROLD LLOYD, A PARAMOUNT RELEASE.

DOCTOR—*For heaven's sake, Harold, what's the matter with you? You look terrible!*

HAROLD—*I've just been out with a gold-digger, and I'm suffering from shell-out-shock.*





POSED BY AGNES ALLISON AND JOAN MARQUIS IN CHRISTIE'S "TILLIE'S PUNCTURED ROMANCE," A PARAMOUNT PICTURE.

AGNES—I've told him a dozen times I won't let him kiss me! How many times must a girl say no to a man like that?

JOAN—Don't ask me, dearie. I don't no.

POSED BY LARRY KENT AND BILLIE DOVE IN "THE HEART OF A FOLLIES GIRL," A FIRST NATIONAL PICTURE.

LARRY—I always get worried when it comes time to tip the waiter and the hat-check girl.

BILLIE—Why's that, honey?

LARRY—Oh, I just get depressed about the high cost of leaving.



SCENE FROM "SAY AH-H!" WITH CHARLEY BOWERS, AN EDUCATIONAL-BOWERS COMEDY.

1ST CANNIBAL—This man says he's a missionary and you should let him go.

CHIEF—What of it?

1ST CANNIBAL—Well, we're not going to swallow a thing like that, are we?



POSED BY JACK MULHALL, DOROTHY MACKAILL AND BORRAH MINNEVITCH, CHAMPION HARMONICIST, IN "LADY BE GOOD," A FIRST NATIONAL PICTURE.

JACK—Is it because this little girl has been trying to make you get her a horn like this that you're sick of the word "blonde"?

BORRAH—Yes, it's become a regular buy-word.



POSED BY EDMUND LOWE AND MARY ASTOR IN "DRESSED TO KILL," A FOX PRODUCTION.

MARY—In the first place, I'm not going to let you kiss me.

EDMUND—Oh, very well, then I'll try a second place.

POSED BY FRANCES LEE APPEARING IN PARAMOUNT-CHRISTIE COMEDIES.

Frances Lee tells us that nowadays the girl says that she will love, honor, and oh, boy!







POSED BY EDDIE CLAYTON, ALICE WHITE, SALLY O'NEILL AND DONALD REED IN "MAD HOUR," A FIRST NATIONAL PICTURE.

DONALD—*Hey, Eddie, why don't you like Alice?*  
 EDDIE—*Aw, she talks too much.*



POSED BY RAYMOND HATTON AND WALLACE BEERY IN "PARTNERS IN CRIME," A PARAMOUNT PRODUCTION.

WALLACE—*Halt! Who goes there?*  
 RAYMOND—*'Tis me, a druggist.*  
 WALLACE—*Advance and give the counter sign.*

POSED BY ALICE WHITE FEATURED IN IN FIRST NATIONAL PICTURES.

*Alice White knows that girls with long skirts haven't got a show.*





Wanta make some money for a rainy day? Play the game of Slicker-snax! FILM FUN pays \$3.00 for every oil-skin wise-crack published.

### I Must Reach the Goal

**I** LONG to be perfect.

I crave to reach a state of immaculately unblemished super-excellence, transcending in its superb matchlessness, the consummate impeccability of the reformer.

With all my strength, I am bending my efforts in that direction.

At the cost of much mental anguish, I have forsworn tobacco.

I have severed diplomatic relations with my knight of the bottle—a prince of bootleggers, if there ever was one.

A desire to be out with the boys is far apart from my mind, as is the thought of evading my income tax.

Violence of speech or gesture I have subdued by a rigorous repression.

I am cultivating a kindness of manner, a gentleness of spirit, that is the wonder of my friends.

I have progressed so far in the subjugation of the baser man within me as to blush confusedly at the sight of a dimpled knee.

I seek this seraphic faultlessness of being for but one reason.

I am anxious to know, when I have become an undefiled paragon of virtue, just what in thunder my wife will find to razz me about.

—Marion E. Burns

### A Gentlemen of the Old School

*A school of courtesy will be opened for New York City prohibition agents. Those entrusted with the enforcement of the Volstead Law will be taught to be courteous and polite at all times to the public.*

—News Item

**A** GRADUATE of the courtesy school walks briskly to the front door of a home from which a heavy odor of sour-mash, home-brew and synthetic gin has been emanating for some months past, much to the annoyance of the proprietor of a glue factory not far distant. The agent gives a genteel rap at the door, which, after a ten-minute interlude of heavy rumbling and creaking of machinery inside, is opened.

AGENT: Good afternoon. It's a lovely day, isn't it?

MAN: What do you want?

AGENT: You will understand, of course, that this embarrasses me as much as it does you, but the truth of the matter is that there has been a variety of complaints coming to headquarters about you for quite some time past. It has been bruited about—and, mind you, I know how often people are falsely accused—that you may, perhaps, have been manufacturing some unlawful beverages on the premises. And so I thought, just to enable us to refute these insinuations, that perhaps it would not incur your disapproval if I were to suggest that it might be well if I were to take a little look through your home, so that I could ascertain for myself just what basis there is for this gossip.

MAN: You can't come in now. The baby's asleep.

AGENT: Oh, I'm sorry, but it's nice the little kiddie is asleep. They do have a little trouble sometimes, don't they? And when do you think he'll be awake, so that I can come back?

MAN: The doctor says its sleeping sickness. I guess you'd better come back about next December.

AGENT: Oh, I'm sorry. Well, good day, then. It's a lovely afternoon, isn't it?

—Roy H. Fricken

Most of the landed gentry in this country have been landed by movie actresses.



## Karroll Karroll's Kiddie Korner

**K**OUSIN KARROLL wants you to feel that you are quite at liberty at all times to come to him with your little troubles. You will generally find him standing on the corner, just in front of the drug store. This is the place he has designated as The Kiddies' Korner. Don't be afraid. Just come right up to him and say, "This is your little Kousin Ruth, age 18, and very lonesome. Are you doing anything tonight?" Kousin Karroll will be glad to do what he can for you. You will recognize him because he will be wearing a pleasant smile.

Now to start a Knight Klub. Any girl who has a couple of knights to spare can do this in her spare time and have a lot of fun. Hundreds of girls are having fun out of knight clubs—and making money, too. (The money can be used to buy teddy-bears, for the zoo of course, knight dresses or can be sent direct to the Kiddie Klub, where it will promptly be put to good use in finding out if that Bacardi Kousin Karroll heard about at \$1.50 a bottle is really any good.)

To start a Knight Klub all a girl has to do is know a man with \$50,000 and a carefree attitude. Then, if she raids an old tool chest (it is always best to start with a raid) and fills it full of tables and chairs, potted palms and a dance floor, she is all ready to start except for the orchestra and calling up that guy, whose name Kousin Karroll will gladly supply, who has it for \$1.50 a quart. About the orchestra, just get a number of dummies who play the saxophone. As no one but a dummy would ever learn to play a saxophone, this should be easy. Place a radio behind the dummies and tune in on Ben Bernie. If any static comes through, it may either be Ben speaking or else be explained to the guests as part of the fun and carnival spirit.

Now Kousin Karroll must turn to his mail, for here are hundreds of lovely letters from lots of Kousins all over the Kountry. Kousin Josephine MacDougell writes from Ontario, Canada to ask me when I'm coming for a long, long visit. Just as soon as ever I can, Joe; and I can so make a sentence with the word Ontario, which you bet I couldn't do. "In dividing 2 into 3 I always put down one Ontariover



## SLICKER-SNAX

Wanta make some money for a rainy day? Play the game of Slicker-snax! FILM FUN pays \$3.00 for every oil-skin wise-crack published.

the balance." Luckily this doesn't happen often.

DEAR GUSSIE:

In reply to your sweet letter of our last date, I can only say that if you expect an answer to *those* questions you'll have to enclose a stamped, self-addressed, asbestos envelope. What would people think of Kousin Karroll (and you, for that matter) if they knew the truth? However, in answer to your question, "What should a nice girl wear when asked on an airplane ride?" I will say, because I think all girls should know this, that she had better wear her best jumper.

Kousin Karroll is sorry to announce that he cannot publish the

letter written by Little Tootsie Bliss (age 2½ in her stocking feet), of Des Moines, Iowa, which won the prize for this month, due to the fact that the government would not allow us to mail the magazine if we did. However, Little Tootsie, what you say is true and from your letter it is evident that you have a great past ahead of you. You will find a check for the prize (\$.00317) in the pocket of Mortimer Gonzales, the street cleaner in front of the Post Office. Tell Mr. Gonzales Kousin Karroll sent you and he will understand.

Now, Kiddies, be good for a while and Kousin Karroll will tell you next month all about how to throw an obstreperous party—fun and exercise for all.

—Carroll Carroll





**J**UST gobs  
and gobs  
and gobs and  
gobs and gobs  
and gobs and  
gobs and gobs.

*Little Mary Ashley shows  
the latest way a girl can  
hang on to her guy.*



*This little tar gazer has  
heard that sailors are good  
splicers, so we can't blame  
her for going out to see.*

# SHIP A

*FIRST—Do you think our clothes  
are too tight?*

*CHORUS—Of course not. They're  
just perfect bailing suits.*



*FIRST—Did you know Mavis was almost drowned  
yesterday?*

*SEC—No! Did she go out too far?*

*FIRST—Yes, she was out in water right up to her  
bathing suit.*







*Twinkle, twinkle, little tar. Now we begin to understand why sea lovers are salt-water daffy.*



*Jane Laurel—just one of the original Tiller girls.*

# HOYDEN

ALL POSES BY MEMBERS OF CHRISTIE COMEDIES BEAUTY SQUAD IN PARAMOUNT RELEASES.



*FIRST—What's Mamie doing these days?*

*SEC—Oh, just a few odd gobs around town.*

*FIRST—Did Ernie kiss you the night you wore your new grease bathing suit?*

*SEC—No, I was too slick for him.*







SCENE FROM "CREAM OF THE EARTH," WITH MARIAN NIXON, A UNIVERSAL PRODUCTION.

*SHE—Boys, the man I marry must have the social graces. Are you at home in evening dress?*

*CHORUS—Not when we have an invitation to go out.*

*ESTELLE—You're so cold to me. Let's go and have a bite somewhere.*

*LOWELL—Where?*

*ESTELLE—Oh, somewhere on the back of the neck.*



POSED BY MILDRED HARRIS AND FOLLIES GIRL," A FIRST NATIONAL

*FIRST GOLD-DIGGER—Is your new sugar-papa generous?*



POSED BY LOWELL SHERMAN AND ESTELLE TAYLOR IN "THE WHIP WOMAN," A FIRST NATIONAL PICTURE.





BILLIE DOVE IN "THE HEART OF A PICTURE"

SECOND GOLD-DIGGER—Gee, no—it's hard for me to get anything from that guy as if I was his wife.

SCENE FROM "CREAM OF THE EARTH," A UNIVERSAL PRODUCTION.



POSED BY ESTELLE BRADLEY, ROBERT GRAVES AND GEORGE DAVIS IN "HIS MAIDEN VOYAGE," AN EDUCATIONAL-MERMAID COMEDY.

SHE—Don't mind her . . . she's so dumb she called the zoo on April first and asked for Mr. Leo.

HE—Did she get him?

SHE—No—the lion was busy.

SHE—Oh, boy, I'm just coo-coo about our being married. Will you love me just as much twenty years from now?

HE—Sure, if your husband will let me.







"What dost thou think of the king that had fifty court jesters all of ye time?"  
 "Ods Fish! He certainly didst have his wits about him."

## Circumstances Alter Cases

A BEAUTIFUL young damsel worked in a cleaning establishment. Came a gay blade, pretty sharp, and made some pointed remarks. But she refused the villain's suit—a brave thing to do in a cleaning shop.

That night the villain gained entrance to her room. Observing she was still a good-looking kid while taking a nap, he kidnaped her. Came dawn as he bore her to a shack on the mountain.

The shack belonged to a handsome young fur trapper. He entered right behind them.

"Save me!" cried the girl.

"Have a care!" cried the villain. "She is my wife."

"I want no wife," replied the young trapper. "You may have a care, not I."

"I am not his wife!" exclaimed the girl. "Save me!"

Another look at her pure beauty and the trapper felt thrifty. "I'll save you," he declared.

The villain slunk away.

"Please take me home now," said our heroine then.

"It's too cold a trip dressed as you are in pajamas and a blanket," answered our hero. "I must get you some furs first."

The heroine's eyes sparkled. "Where are they?" she asked.

"I'll have to trap them," said our hero.

"Will it take long?" she inquired. "Only about three months," he replied, "to secure, cure, and sew them together."

The heroine looked admiringly at him. The villain also had offered her furs in that cleaning establishment. But this case was different.

"All right, I'll wait," she said sweetly.

—Fred B. Mann

## Frigid Flames

THE boy stood on the burning deck  
 He said, "'Tis rather chilly,  
 Compared to evenings when I neck  
 With Phyllis, Blanche or Tilly."



## Trying It Again

SCENE: The conservatory of a de luxe country place on Long Island. A pretty lady sits alone in the moonlight on a seat near a fountain. A gentleman strolls that way, sees the lady, and stops before her.

HE: You!

SHE: Yes, I.

HE: I didn't know you were at the house party.

SHE: I came late and came out here early. I'm tired.

HE: Let's see, Leila, you were my third wife, weren't you?

SHE: No, your fourth, Albert. And you were my second husband.

HE: Well, well, fancy meeting you here! You free now?

SHE: Yes, divorced Jimmy Blew in Paris a month ago. How about you?

HE: My sixth wife divorced me in Yucatan last week. (He sits down beside her.) You know, I always liked you, Leila.

SHE: Did you, Albert?

HE: I sure did. In fact, I was mighty wild about you once.

SHE: Yes, you've always been rather wild.

HE (putting his arm around her waist): I wonder if you and I couldn't hit it off again?

SHE (leaning gently toward him): I don't know, Albert.

HE (tightening his grasp): Those were happy days when we were first married and lived in New Rochelle, Leila.

SHE: We never lived there, Albert. You're thinking of you and some other bride.

HE: Well, it is hard to always remember places.

SHE: And the faces that go with them.

HE: Yes, that's right. Where did we live when we first married?

SHE: Married each other, you mean. In Boston.

HE: Oh, yes, now I remember. Those were the happy days. How about repeating them?

SHE: I don't think you know me well enough. You see, I'm not Leila. I'm Marcia.

HE: By Jove, I had a feeling that you weren't Leila! But it's all right. I know you as well as you know me. I'm not Albert. I'm Jim.

SHE (laughing): If that isn't a good joke! You were my first husband then instead of my second.

HE: Was I? And, let's see, you must have been my second wife.

They both are lost in thought.

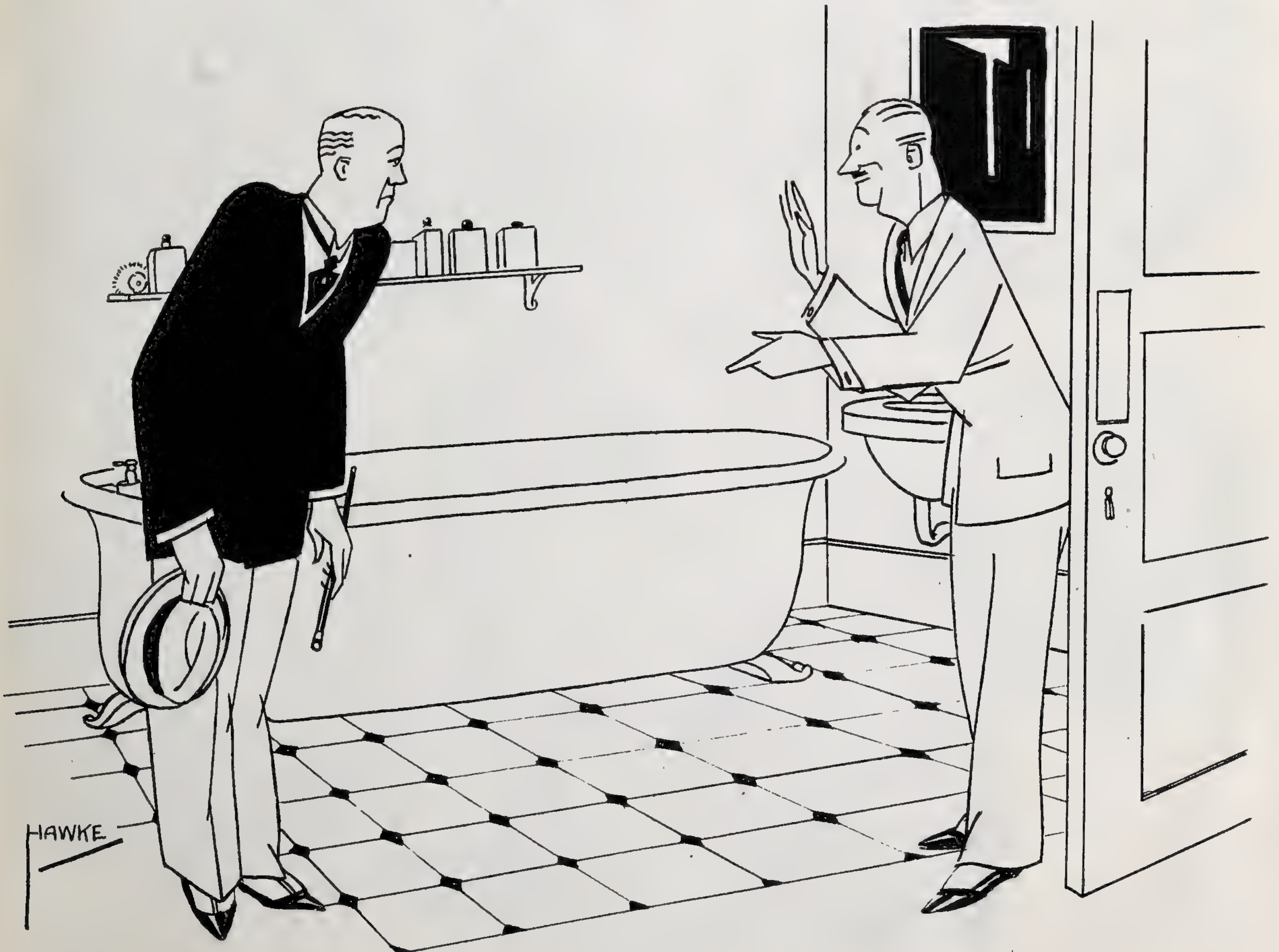
SHE: I can't seem to remember how we—

HE (interrupting): I can't either. Let's get married and find out again.

SHE: All right, let's.

They kiss.

—Fred B. Mann



HUMORIST (showing friend his new home)—*And this is the music room.*



POSED BY ESTELLE TAYLOR  
AND ANTONIO MORENO IN  
"THE WHIP WOMAN," A FIRST  
NATIONAL PICTURE.

TONY—What is the  
most profitable means of  
getting new students for  
your school for the  
blind? Advertising?

ESTELLE—Oh, no. We  
depend on selling boot-  
leg liquor.



POSED BY NENA QUARTARO  
FEATURED IN "THE RED  
MARK," A PATHE PICTURE.

NENA—Say, Char-  
lie, what's your favor-  
ite form of recrea-  
tion?

CHARLIE—A neat,  
trim 36.



POSED BY LOUISE  
FAZENDA, CLYDE COOK,  
AND BETTY BLYTHE IN  
"DOMESTIC TROUBLES," A  
WARNER BROS.  
PRODUCTION.

LOUISE—What is it  
about married life,  
honey, that disagrees  
with you?

CLYDE—My wife.





POSED BY ALBERTA VAUGHN AND SUE CAROL  
IN "SKYSCRAPER," A PATHE PICTURE.

ALBERTA—*Hey, what's your boy  
friend best at?*

SUE—*At about three in the morn-  
ing.*



POSED BY GEORGE BANCROFT  
AND EVELYN BRENT IN "THE  
SHOWDOWN," A PARAMOUNT  
PICTURE.

GEORGE—*There goes  
the end of a beautiful  
friendship.*

EVELYN—*What do you  
mean?*

GEORGE—*I just loaned  
that man a dollar.*



POSED BY THELMA TODD  
FEATURED IN FIRST NATIONAL  
PICTURES.

*From her cool retreat  
Thelma Todd sends this  
pitying summer note to  
men: Clothes bake the  
man.*



POSED BY YOLA D'AVRIL IN "LADY BE GOOD," A FIRST NATIONAL PRODUCTION.

*Yola, having been knocked for a row of ash-cans by friend hubby, has decided that husbands, after all, are not made to order.*



POSED BY LARRY SEMON AND MARIE ASTAIR IN "DUMMIES," AN EDUCATIONAL-LARRY SEMON COMEDY.

*MR.—Well, shall we go to the Blotto-more's party tonight, or stay at home?*

*MRS.—Oh, we can always go to a party—let's stay at home.*

POSED BY DOLORES COSTELLO AND CONRAD NAGEL IN "TENDERLOIN," A WARNER BROS PRODUCTION.

*CONRAD—I wish people always said freely just what they thought.*

*DOLORES—I don't—the silence would be terrible.*



POSED BY FAY WRAY AND GARY COOPER IN "THE LEGION OF THE CONDEMNED," A PARAMOUNT PRODUCTION.

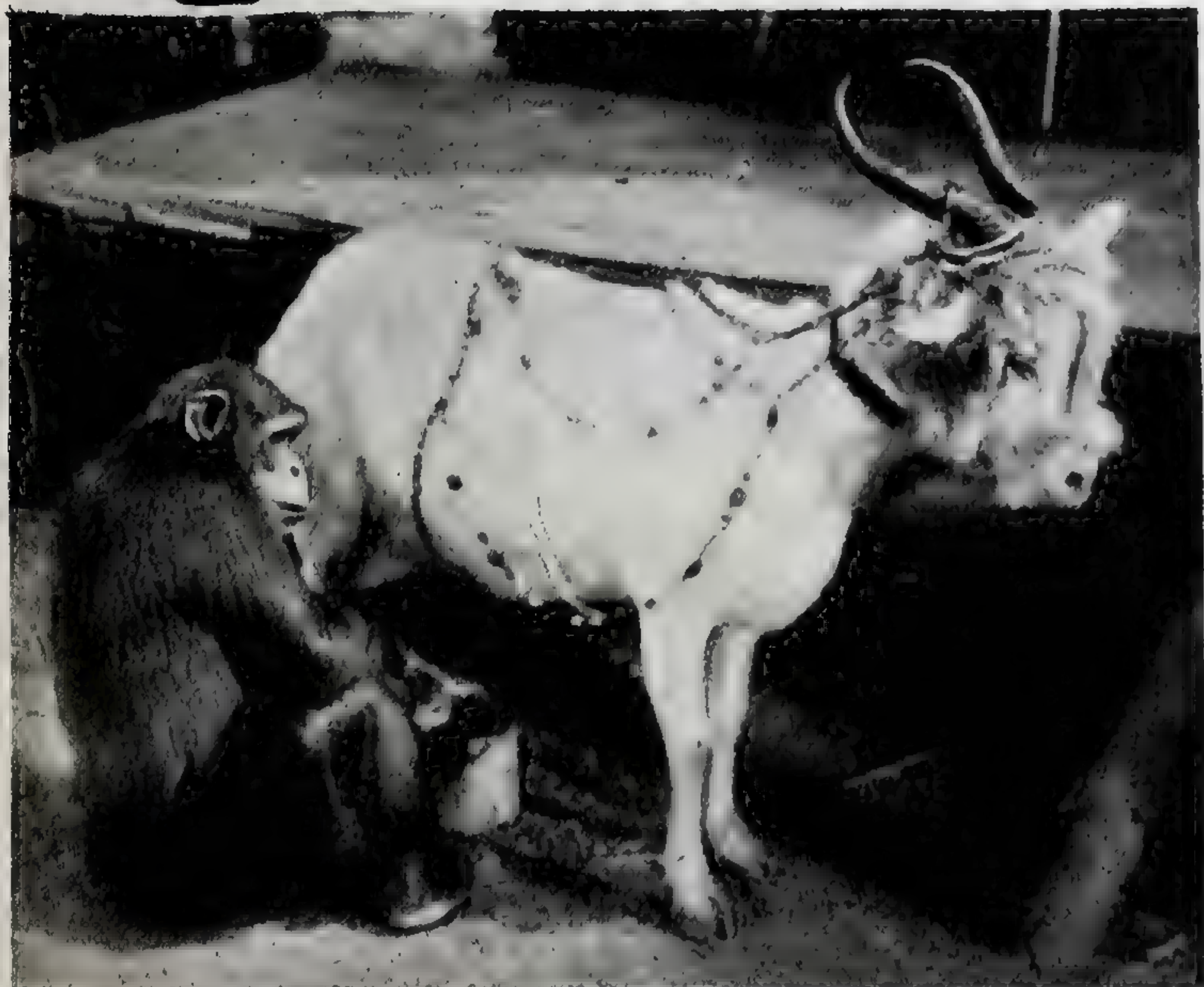
*FAY—Gary, you were wonderful in that last scene, but why did you shoot that cannon off right beside that little boy's ear?*

*GARY—The director has just given him a contract as a child star, and the only way we can keep him young is to keep scaring him out of a year's growth.*





# Jumping Jocks



SCENE FROM "THE MISSING LINK," A WARNER BROS. PICTURE.

MONK—*Hey, Willie, where's your husband these days?*

WILLIE—*Don't be old-fashioned, Jocko, ours is a companionate marriage.*



KARL DANE AND HIS PLAYMATE IN METRO-GOLDWYN-MAYER PICTURES.

KARL—*Are you happy in there with your new mate?*

PLAYMATE—*I was until you threw that monkey wench in the works.*



LOUISE LORRAINE AND PLAYMATE IN "MONKEY BUSINESS," A METRO-GOLDWYN-MAYER PICTURE.

LOUISE—*Do you think it's true that the girl of today thinks of practically nothing?*

HE—*Certainly, it's clothes, clothes, all the time.*

SCENE FROM "DON-KEY," AN HAL ROACH COMEDY FOR M-G-M RELEASE.

KID—*What's the important thing to remember, Jocko, when you go out with a gold digger?*

MONK—*Car fare home.*



POSED BY JOE YOUNG, RUTH LEE TAYLOR, EDDIE QUILLAN AND DANNY O'SHAY IN MACK SENNETT'S "HESITATING HORSES," A PATHE RELEASE.

DANNY—*It sure gives me a pain to think there won't be any races like this here next year. Y'know they're gonna build an eye hospital on this property.*

EDDIE—*Yeh, it sure is a site for sore eyes.*



POSED BY DOROTHY SEBASTIAN FEATURED IN METRO-GOLDWYN-MAYER PICTURES.

*From Dorothy Sebastian we learn what a wall flower is: a girl who belongs to the army of the unenjoyed.*



POSED BY GERTRUDE ASTOR AND HOUSE PETERS IN "ROSE MARIE," A METRO-GOLDWYN-MAYER PRODUCTION.

GERTRUDE—*Captain, what was that private saying to you just then?*

HOUSE—*He was saying, "Yes, sir. Yes, sir. Yes, sir. Yes, sir. Yes, sir. Yes, sir. Yes, sir."*





POSED BY LEATRICE JOY AND NILS ASTHER IN "THE BLUE DANUBE," A PATHE PICTURE.

JOHN—You have read Dumas, haven't you?

LEATRICE—My Lord! Are they showing?

POSED BY ANDRE BERANGER AND IRENE RICH IN "POWDER MY BACK," A WARNER BROS. PRODUCTION.

IRENE—Has your wife come back from her trip to Europe?

ANDRE—Yes, but I haven't.



POSED BY JEANNETTE LOFF AND RUDOLPH SCHILDKRAUT IN "TURKISH DELIGHT," A PATHE-DEMILLE PRODUCTION.

RUDOLPH—I've lost my wife!

JEANNETTE—How?

RUDOLPH—I don't know. If I did I'd get a patent.





NEW YORK-WHERE THE TRAFFIC IS RUN BY GREEN LIGHTS AND EVERYTHING ELSE IS RUN BY ISRAELITES

PARIS-WHERE SOME AMERICANS GO TO THE BAR FOR DIVORCE OTHERS JUST GO TO THE BAR

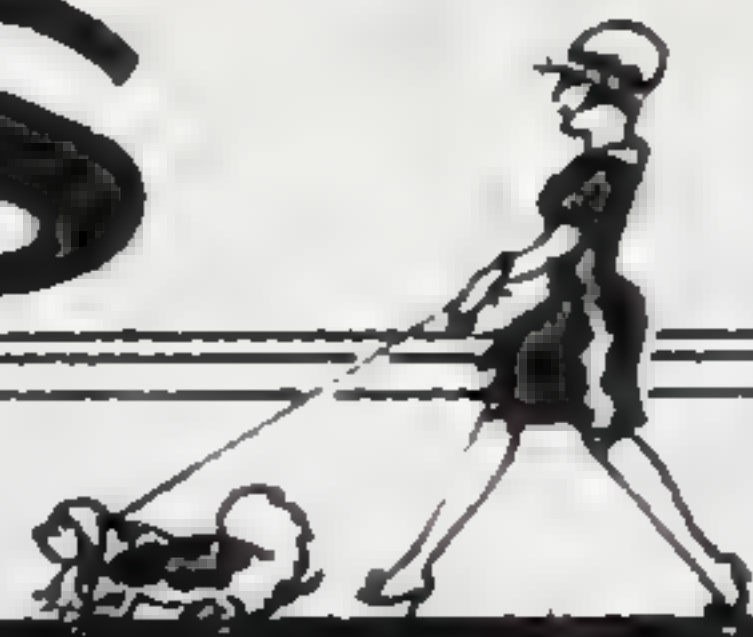
# FUN FROM THE FILMS

From  
"THE COHENS AND THE KELLYS  
♦ IN PARIS ♦  
A UNIVERSAL PICTURE





# YE EDITOR GOES TO YE MOVIES



## The Trail of '98



### A Gold Rush Hour

A BATTERING, blasting Behe-moth of a movie mellerdrammer burst loose on the New York screen the other night. Its name is "The Trail of '98." Get out your calendar pad now, you namby pamby galoots and galootesses, and make arrangements to see this M-G-M epic of the Klondike.

You will see the steel sinews of mighty men breaking under the lash of polar cold and gruelling toil; you will see the soul of a beautiful woman tried with firewater and gold dust. Brothers, you will see life in the raw (as distinguished from the present rah-rah variety) among the huts of Dawson City, the capitol of the bonanza district.

Dolores del Rio is the girl. Ralph Forbes is the boy. Their struggle for the perishable powder that is called gold dust runs along amid stupendous settings. And in the end they conquer.

There are shots strung through the film that chill and thrill one's heart: The snow slide which buries countless weary prospectors; the torn and tumbling waters of White Horse Rapids; the back-breaking, bone-grinding Chilkoot pass. If everything else in the film were terrible, these three views of unbridled, berserk nature would be worth the price of admission.

There are things in "The Trail of '98" about which anyone might quibble, but they pale into insignificance beside the vitality of its achievements.

See this one, folks, if you have to sell the heifer.

## The Count of Ten

### Down and Out

OUR good old Ray of sunshine, Charlie, is on the job again as the chief boob-of-the-month — a

dumb benny who's gotten into the scrap game and finds to his dismay that ignorance is blisters!

When his manager, the sprightly James Gleason, returns from a business trip, he finds his charge dressed up like a dude from sleek hair to puppy-blankets (sometimes known as spats).

Cherchez la familiar femme. A marriage ensues and the girl (Jobyna Ralston) and family proceed to spend Charlie's every penny. After his disastrous Big Fight which he enters with a broken mitt to get money for the little wife, he discovers that the mazuma was needed to pay a gambling debt of the girl's brother. But she's exonerated in the end and everything turns out O. K. for the last long smile.

A fight picture which is notable for the fact that despite his winning ways the hero loses his big battle . . . Fair enough, if any guy could be as dumb as Charlie's supposed to be.



The Derby tips this month toward the amiable face of W. C. Fields, that quizzical phiz which decorates so many of Paramount's funniest pictures. His latest wow is "Tillie's Punctured Romance," a yarn of the Big Top at the Front. As the ring-master of the war-weary circus, he sets about making the multitudes happy amid the whizz and whoop of shells, and demonstrates ever and again that while man may now be successfully inoculated against nearly all human ills, he will never be immune from catching it from his wife.

## Legion of the Condemned



### America's Spad Boy

WAKE up and meet a pair of automobile heaters now being introduced to our palpitating multitudes by Paramount. Fay Wray and Gary Cooper are the hot stuff concerned. You'll get your optics soothed and sweetened when you observe the close up neck work of this team of pash peddlers.

The story that carries them along is of the war. It is supposed to be a companion piece to "Wings," and while the flying is not quite so scorching the lip-lapping is more so. Gary, in love with a girl (Fay Wray) in Paree, finds her in the arms of another man. Desperate youth, love sick and sore, joins the French Flying Corps, anxious to be on the finale end of a business-like bullet.

He is assigned to take a spy far into enemy territory and set him down. The spy arrives at the field preparatory to the flight. And who do you guess it is? None other than the great white Wray. Drammer, suspenders, love interest! Hot Dawg!

They fly into Germany and the trouble starts. Fay is left all alone to learn important secrets. Someone evidently told her: Sneak and ye shall find. But she speaks out of turn and is arrested, sentenced to death, tied to a post with the firing squad squadding in front of her. And then? Out of the eastern sky pour allied planes and allied bombs. What ho! The Fay is saved in the nick of time.

Don't miss it! It's a real "love and learn" picture.

## Dressed to Kill

### Lowe and Behold!

ANOTHER murder-mystery-mellerdrammer zooms onto the  
(Continued on page 58)





POSED BY ALICE DAY AND WILLIAM HAINES IN "THE SMART SET," A METRO-GOLDWYN-MAYER PRODUCTION.

BILL—Listen, girlie, did you have any writers in your family?

ALICE—Yes, my grandfather wrote Annie Laurie.

BILL—Did she answer?



POSED BY BETTY BLYTHE AND CLYDE COOK IN "DOMESTIC TROUBLES," A WARNER BROS. PRODUCTION.

BETTY—I can just picture you coming home last night.

CLYDE—What kind of a picture?

BETTY—Oh, about five hundred reels.

POSED BY CHARLEY CHASE AND GERTRUDE ASTOR IN "THE FAMILY GROUP," A METRO-GOLDWYN-MAYER-HAL ROACH COMEDY.

WIFE—I had the craziest dream last night. I thought I saw you with another woman who was very much like me.

HUSBAND—Yeh, that was a crazy dream.



POSED BY SYDNEY CHAPLIN AND BABE LONDON IN "THE FORTUNE HUNTER," A WARNER BROS. PRODUCTION.

BABE—I've just been to the photographer's. Come on into the next room and let me show you my enlargement.

SYDNEY—Never mind, my dear. I've been observing it for years.



SCENE FROM "A PERFECT GENTLEMAN," WITH MONTY BANKS, A PATHE PICTURE.

HE—Does your little girl play on the piano?  
SHE—Oh, yes, indeed. You should see the nicks and scratches all over it.



POSED BY AUDREY FERRIS AND CARROLL NYE IN "POWDER MY BACK," A WARNER BROS. PRODUCTION.

HE—Say, honey, your nose looks all right. Why do you keep powdering it?  
SHE—Oh, just force of dab it.



POSED BY EDWARD CONNELLY AND FRANK CURRIER IN "CHINA BOUND," A METRO-GOLDWYN-MAYER PRODUCTION.

FRANK—Sorry to be so worn out, but I'm working my head off to support three wives.  
EDWARD—What's the idea, are you a Mormon or something?  
FRANK—Oh, no, just a Christian gentleman with a wife and two married daughters.



POSED BY ANDRE BERANGER AND IRENE RICH IN "POWDER MY BACK," A WARNER BROS. PRODUCTION.

SHE—My husband brought me home a new brand of perfume yesterday and it simply nauseates me.  
DR.—Maybe you didn't mix it right.



# SCIONS OF



LUCILLE BALART, MONTE COLLINS AND PLAYER IN AN EDUCATIONAL-CAMEO COMEDY.

*SHE—What's that old song the students sing at old Eli?*

*HE—"I'd diaper dear old Yale."*



SUNNY McKEEN, STERN BROS. STAR, IN UNIVERSAL RELEASES.

*This book, mutters Snookums, is bound to be a big help to people who want to break into the movies.*

*Buck Black, M-G-M player, says young fellows who raise their first mustaches ought to name them Oshkosh, because they're just a dot on the map.*



JOE COBB, HARRY SPEER AND JACKIE CONDON OF "OUR GANG" COMEDIES FOR M-G-M RELEASES.

*HARRY—There goes Stella with her new beau.*

*JOE—How do you know that's her beau?*

*HARRY—I saw her quiver.*





# THE TIME

JACKIE CONDON, JOE COBB AND JAY SMITH OF HAL ROACH'S "OUR GANG."

**COP**—What were you chuckling about there?

**HE**—I can't help it; I'm so full of the joy of "flipping."



MILDRED KORNMAN OF HAL ROACH'S "OUR GANG" COMEDIES FOR M-G-M.

*Take it from Mildred, folks, the First National Spank is the official institution for the rearing of children.*



BIG BOY AND JACKIE LEVINE IN AN EDUCATIONAL-JUVENILE COMEDY.

**BIG BOY**—What did your sister mean when she said she loved this kind of weather?

**OTHER**—Ask her boy friend. He knows.

JACKIE McHUGH, ROGER KEENE AND HELEN CARTWRIGHT IN EDUCATIONAL-JUVENILE COMEDIES.

**ROGER**—Mama told me to bring home seven cents' worth of toothpaste.

**HELEN**—But toothpaste costs thirty-five cents.

**ROGER**—Yea, I know it. I expected to pay thirty-five cents.







POSED BY GRETA GARBO AND LARS HANSON IN "THE DIVINE WOMAN," A METRO-GOLDWYN-MAYER PICTURE.

LARS—Are you positive your father has all of your furniture paid for?

GRETA—Yes, even the divan.

LARS—Would you be willing to pet on that?



POSED BY CHARLEY BOWERS IN "SAY AH-HI!" AN EDUCATIONAL-BOWERS COMEDY.

When a man jumps into a river, says Charley, sadly, you just know there's a woman at the bottom of it.

POSED BY ETHLYNE CLAIRE FEATURED IN UNIVERSAL PICTURES.

Summer dresses this year, says Ethlyne, will be about the same thighs.





POSED BY CLARA BOW STARRED  
IN "RED HAIR," A PARAMOUNT  
PICTURE.

*Clara Bow demonstrates  
that women should make  
great strides these days—  
there's not much to hold  
'em back!*



POSED BY CHARLEY BOWERS, JEAN DOUGLAS AND BUSTER BRODY IN  
"SAY AH-H!" AN EDUCATIONAL-BOWERS COMEDY.

*BUSTER—You're in pretty bad shape. Gonna go to  
the woods with the boys this year?*

*CHARLEY—Naw, I gotta spend my vacation at the she-  
side.*



POSED BY EDDIE DUNN IN  
"SAY AH-H!" AN  
EDUCATIONAL-BOWERS  
COMEDY.

*Eddie is of the opin-  
ion that what the flap-  
pers wear nowadays  
is usually neither  
proper nor fitting.*





*"You know, Arnold, my wife is a little dear, but she's forever using my perfume!"*

## Be a Writer and Make Millions

**H**AVE you, dear reader, ever tried to write pieces for magazines?

You must get busy right now. It's a perfectly marvelous way to make a living. Of course, you don't make much money. But you get lots of mail every day. And it helps you reduce household expenses.

Take my case: Last week the apartment needed repapering. An ordinary job would have cost a lot of money. So I saved money by doing it myself, for I had plenty of material. Now every room is delightfully papered with thousands of little squares of brown paper, about two inches by five inches. It's really a very unique effect. If you look closely at the little square, you will see printed on each one:

"FILM FUN thanks you for submitting the enclosed material and regrets that it is not available for use in this publication."

This morning the cat sharpened his claws on the wall and ruined one of the little squares. But repairs will cost nothing. I'll simply send this in and get another little square, for only one round-trip stamp.

—Chet Johnson.

Note to Editor: The part about the cat ruining the wall, of course, is pure fiction, so you can buy this instead of bothering to send back one of those little slips.

Editor's Note: Better guys than you have been shot for less than this.

## We Had a Lovely Time

**M**Y dear, you simply must see the souvenirs we brought back with us from the Holy Land. Henry, bring us that bottle of River Jordan water and be sure and shake it up well—the mud settles to the bottom so. Yes, I think it's a beautiful thing to have, although I do think Henry should have put it in another kind of bottle. When I think of what's been in that flask! Henry, you simply must change it. There's a nice vinegar bottle in the basement. And that reminds me. Henry bought a small bottle of the miracle wine at Cana, but when he opened it up it had changed back to water again. Henry was terribly angry but he said he guessed the custom officers would have gotten it, anyway.

"Yes, we did have some nails from the cross but we decided they weren't genuine and one day Henry used them to fix the basement steps. You know, there were so many of those nails offered for sale that I think the Jews must have used the cross as the Germans did that frightful wooden statue of Von Hindenburg. Oh, dear, I had so many things that I can't find now. I picked up a stone on the Mount of Olives, but Henry threw it at the cat one night and I was never able to find it. I picked some olives there, too, but I served them one evening when the minister was here for dinner. Oh, I have one lovely thing—a leaf from the tree Judas hanged himself on. Let's see. I used that for a bookmark somewhere. Henry, go to the bookcase and see if it's in 'Three Weeks.'

"Oh, yes. Here's the jawbone of the donkey Samson used to kill the thousand Philistines. Henry swears up and down it's genuine but I don't know what to think. There's a hole in it that does look something like a drinking fountain. Anyway, it came from the Holy Land and you never can tell.

"Well, at times I believe the trip did Henry a lot of good. If it hadn't been for that stopover in Paris on the way back. . . ."

—Paul S. Powers



The other night we almost found out what the last thing is a woman takes off before going to bed; but we missed it, missed it by a shade.



## Unalphabetically Arranged Glossary of Farm Terms .

**STY**—A growth on the eye. A "pig" sty is German, meaning a large one. A pig sty on your eye is not only unpleasant but a nuisance as it makes it hard to keep your face clean.

**SIL**—A murmur. When he kissed her in the barnyard the silo was full of ensilage.

**ENSILAGE**—Fodder, meaning a greater distance. Fodder is a greater distance from steak than from corn-flakes. Example of sentence: Don't you dare go no fodder, mister.

**STALL**—Put off. A horse's stall is where the rider is put off, hence the popular catch line: The Prince of Wales' horse stalls often.

**SICKLE**—A pear sometimes despair. Examples (a) They certainly would make a lovely sickle if he wasn't three inches shorter than her. (b) I'm sickle life. A sickle will cut the grass if it is a sickle of little boys. They will also cut their fingers.

**BARNYARD**—Three feet of mud. Three feet of anything else is just a yard. For example: Three feet of tramps is a freight yard; three feet of hose is a chicken yard and three feet apart when dancing is a waste of time.

**HARROW**—To frighten. The farmer harrows the ground in the spring and frightens the seeds into growing. The farmer's son frightens them even more because he always makes an awful face when his father tells him to harrow.

**HARVEST**—A college near Boston. Harvest boys will not play with Princeton boys. Their favorite color is crimson and their best dressed man is too cute for words. It is rumored they are going to have a football team in a year now.

**CORN CRIB**—A place to pillow the ears. Also a little round pad with a hole in it that when pasted on the toe saves the corn and keeps it from getting angry. Few babies are ever put to sleep in a corn crib with the exception of Cornish babies; hence their name.

**HARNESS**—The female of harn; which is a kind of very coarse linen; hence a young lady feels very uncomfortable in harness.

**Sow**—A gluttonous animal, as for example, the man who says, "Here's sow" more than anyone else at the party.



HE—Why not turn around and let the public see your face?

SHE—I can't, I'm backward.

**REAP**—To gather in; hence, when a young lady reaps her blouse she gathers it in. Reappling water is something else again.

**FURROW**—The unpaid bills on a fur coat. Sentence example: The farmer's furrows of Spring are many.

**PASTURE**—The head of the church. Sentence example: When the pasture drops in for tea we open the front parlor.

**MILK**—Life-giving fluid taken daily from a can.

**Cow**—The animal that lays the cans. Also when a cow is run over by a passing motorist it continues to lay still.

**CHAFF**—See preceding definitions.

**HAY MOW**—Censored.

—Carroll Carroll

## The Advertising Manager for a Soup Company Writes a Love Lyric

*FOR you my heart goes loop-the-loop,  
I love you as I can;  
And thoughts of you go in the soup  
That means so much to man.*

*To-mate-oh fairest one to me  
Means health and happiness;  
Our souls would then united be,  
Condensed to blessedness.*

*No vegetable love for you  
Is mine; it can't be hid.  
So let us wed as others do  
And live on Campbell's, kid.*

—C. C.

Also a soft radio turneth away  
wrath.

The Scotch may not be all wet,  
but a good deal of it is watered.





POSED BY JOHN MILJAN AND NITA MARTAN IN "LADY BE GOOD," A FIRST NATIONAL PICTURE.

NITA—*So Helen let you pet her last night anyway?*  
JOHN—*Yes, any way.*



POSED BY LOUISE FAZENDA AND WILL ROGERS IN SAM E. BORK'S "A TEXAS STEER," FOR FIRST NATIONAL RELEASE.

LOUISE—*That blankety-blank woman next door got a hat just like mine.*

WILL—*Well, you'll be getting a new one, I suppose.*

LOUISE—*That certainly would be cheaper than moving.*

POSED BY NEAL BURNS AND DORIS DAWSON IN "JUST THE TYPE," A PARAMOUNT-CHRISTIE COMEDY.

DORIS—*They tell me you drink varnish.*

NEAL—*Sure, I call it Veneer Beer.*





SCENE FROM "PRETTY BABY," WITH MONTY COLLINS, AN EDUCATIONAL-CAMEO COMEDY.

MONTY—I think Bradley owes a lot of his success to having such a beautiful wife, don't you?

LUCILLE—Yes, her face is his fortune.



POSED BY DORIS KENYON AND MILTON SILLS IN "BURNING DAYLIGHT," A FIRST NATIONAL PICTURE.

DORIS—Your son says he doesn't want to get married.

MILTON (cynically)—Does he? Just wait until the wrong girl comes along.

POSED BY TINY EARLES, FAMOUS EIGHTEEN-YEAR OLD CIRCUS MIDGET, AND MARSHALL NEILAN, DIRECTOR OF "THREE RING MARRIAGE," A FIRST NATIONAL PRODUCTION.

TINY—I understand that the fellows at the club don't seem to care for that fellow Park.

MARSHALL—No, somehow he fails to clique.





# The Gin You

or Wine, Wimmen, and S'long



CHARLES PUFFY, STARRED IN UNIVERSAL COMEDIES.

*Prohibitionists, insists Charles sadly, are trying to halter human nature.*



BEN LYON AND LYA DE PUTTI IN A FIRST NATIONAL RELEASE.

*—You don't seem very entic about my liquor, Ben.*

*—No, this damn drinking es me hic.*



LAURA LA PLANTE AND PAT O'MALLEY IN UNIVERSAL PICTURES.

*SHE—Why do the Norwegians always go to the highlands for their drinking bouts?*

*HE—Thar's "Skoal!" in them mountains.*

HELEN FAIRWEATHER AND BILLY DOOLEY IN CHRISTIE COMEDIES FOR PARAMOUNT RELEASE.

*HE—I'm always being hauled into jail for drinking applejack. What'll I do about it?*

*SHE—Jug not, lest ye be jugged.*



# Love to Touch

RUTH LEE TAYLOR AND MACK SWAIN IN PARAMOUNT PICTURES.

RUTH—What's the difference between a night club and a saloon?

MACK—Well, in the saloon a wistful little girl would pull at your sleeve and whisper: "Oh daddy, oh daddy, come home with me now." And in the night club a wistful little girl pulls at your sleeve and whispers: "Oh daddy, oh daddy, come home with me now."



MELBOURNE McDOWELL AND ERIC MAYNE IN A FIRST DIVISION RELEASE.

MEL—Did you know that Goldsmith wrote a play about the Prohibition agent?

ERIC—No! What was its name?

MEL—"He Snoops to Conquer."



MOLLY O'DAY AND MILTON SILLS IN FIRST NATIONAL PICTURES.

No matter what the price of California grapes, according to Milton and Molly, wine will continue to go down.



SCENE FROM "THE CALLAHANS AND THE MURPHYS," A METRO-GOLDYEN-MAYER PICTURE.

FIRST—Did any group of labor ever carry out that threat of "No beer, no work"?

EDDIE—Yes, most of the bartenders did!



POSED BY LUCILLE HUTTON, LEADING LADY IN  
EDUCATIONAL PICTURES.

*Lucille Hutton suggests the height of in-  
advisability: Love 'em and believe 'em.*



POSED BY BUFFALO BILL, JR. AND  
KATHLEEN COLLINS IN "VALLEY OF  
HUNTED MEN,"—A PATHE PICTURE.

BUFFALO BILL—*Peg's face is  
just like a traffic light.*

KATHLEEN—*How so?*

BUFFALO BILL—*About the time  
you think it's safe to go ahead,  
it turns red.*

SCENE FROM "LILAC  
TIME," WITH  
COLLEEN MOORE, A  
FIRST NATIONAL  
PICTURE.

COLLEEN—  
*Don't fight over  
that little nurse,  
Bill. Al is the  
one who is crazy  
about her.*

BILL—*Well,  
she necked me  
for a loop, too.*





SCENE FROM "SOFT LIVING," WITH MADGE BELLAMY, A WILLIAM FOX PRODUCTION.

MAID—Ma'mselle, are you sure that young man who asked you out is a gentleman?

MADGE—Don't worry—if he is I can cure him.



POSED BY NANCY CARROLL, FEATURED IN PARAMOUNT PICTURES.

*A man should be wealthy before marrying, says wise little Nancy Carroll, for that's the last opportunity he'll have.*

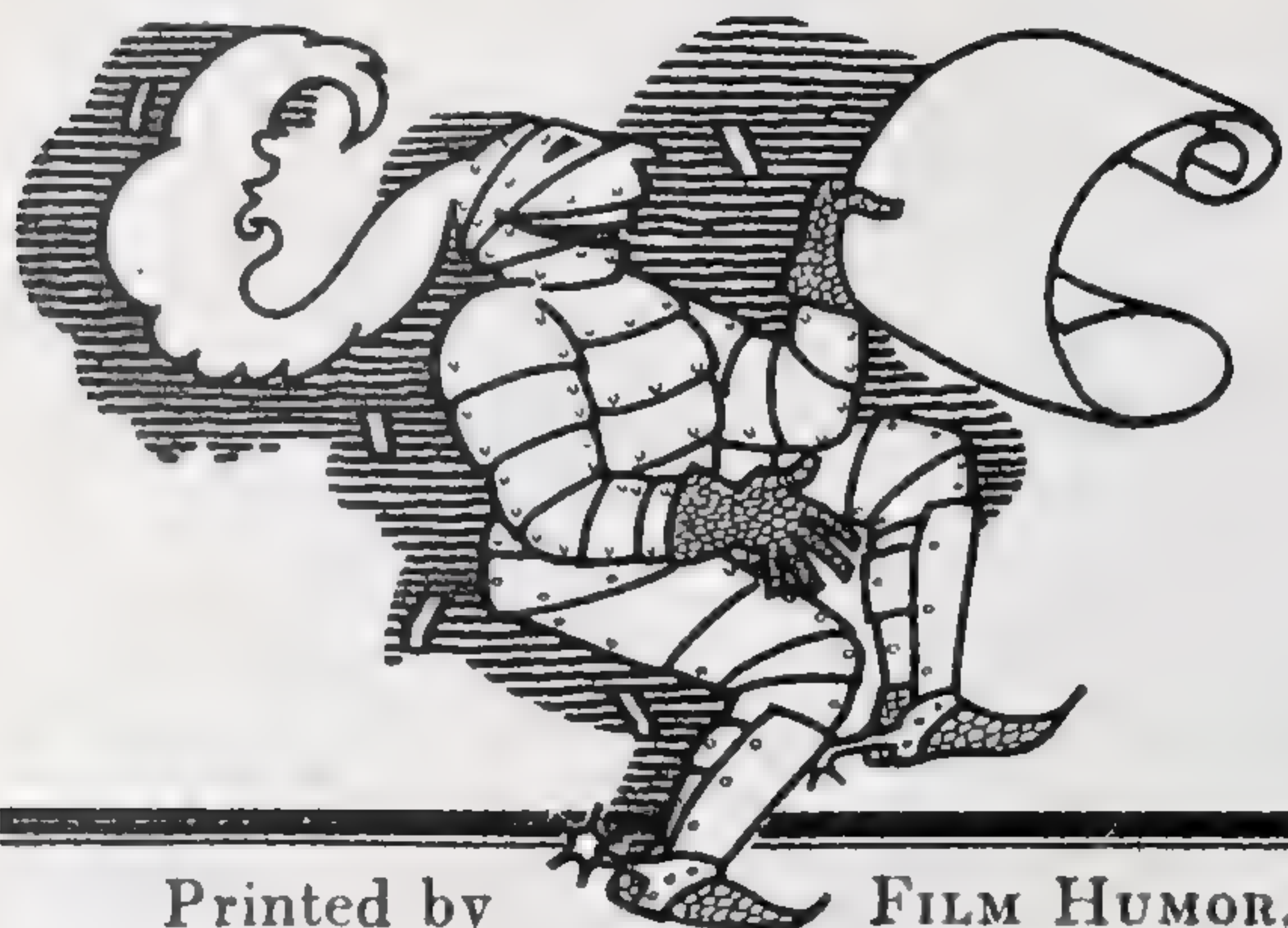


POSED BY LEIGH JACOBSON, AUTHOR, BESSIE LOVE, STAR, AND WILLIE WYLER, DIRECTOR OF THE UNIVERSAL-JEWEL PRODUCTION "HAS ANYBODY HERE SEEN KELLY?"

FIRST JAZZ COMPOSER—  
*Where do you get all your ideas?*

SECOND JAZZ COMPOSER—  
*"If you knew Sousa like I know Sousa..."*





# FILM FUN

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Printed by FILM HUMOR, INC., 97 Fifth Ave., New York, GEO. T. DELACORTE, JR., Publisher.



## Cover Up!

**H**OLD everything! Here comes a swift one!

This week's mail brings this letter from Francis Bensmiller, of Hollywood:

"I have admired the covers of FILM FUN and often wondered who the artist was doing such splendid work, but the girl in green on the palette is the most beautiful of all. The artist has put a lot of feeling into his work on this particular one, and I know that he must have a beautiful model."

Which reminds us that there's something in the cupboard which we're going to put on the table for you folks pretty soon. It's another contest, a brand-new one that has never been tried before, and it will give the monthly winners the thrill of their lives and enough cool cash for a month's stay at the local Mills Hotel.

That's all we can tell you. But here's a tiny tip. Keep your eyes peeled for FILM FUN's covers.



## Poetess Laureate

**R**EMEMBER reading some stuff in FILM FUN not long ago by a girl named Norma E. Kennedy. She's putting 'em across the plate again. This time she sends us a batch of modern Mother Goose Rhymes (brought up to date). Fred Thompson is one of the principal objects of her rhythms. Here is the verse: "Ride a cock horse to Banbury Cross,

To see a fine actor upon a white horse.  
No rings on his fingers, no bells on his toes,  
But he's the big noise wherever he goes."



CALIFORNIA WOMAN — *My poor man, what brought you to this deplorable state?*

NEW ARRIVAL — *The new model Ford, Madame.*

## Alphabet Zoop!

**L**OUIS J. CASSAM, of Cleveland, is another poet who crashes through with more verse than you can shake a stick at. Louis runs up and down the alphabet naming his favorites and the pictures they're in.

We're sorry, Louis, that we haven't room to print your contrib.



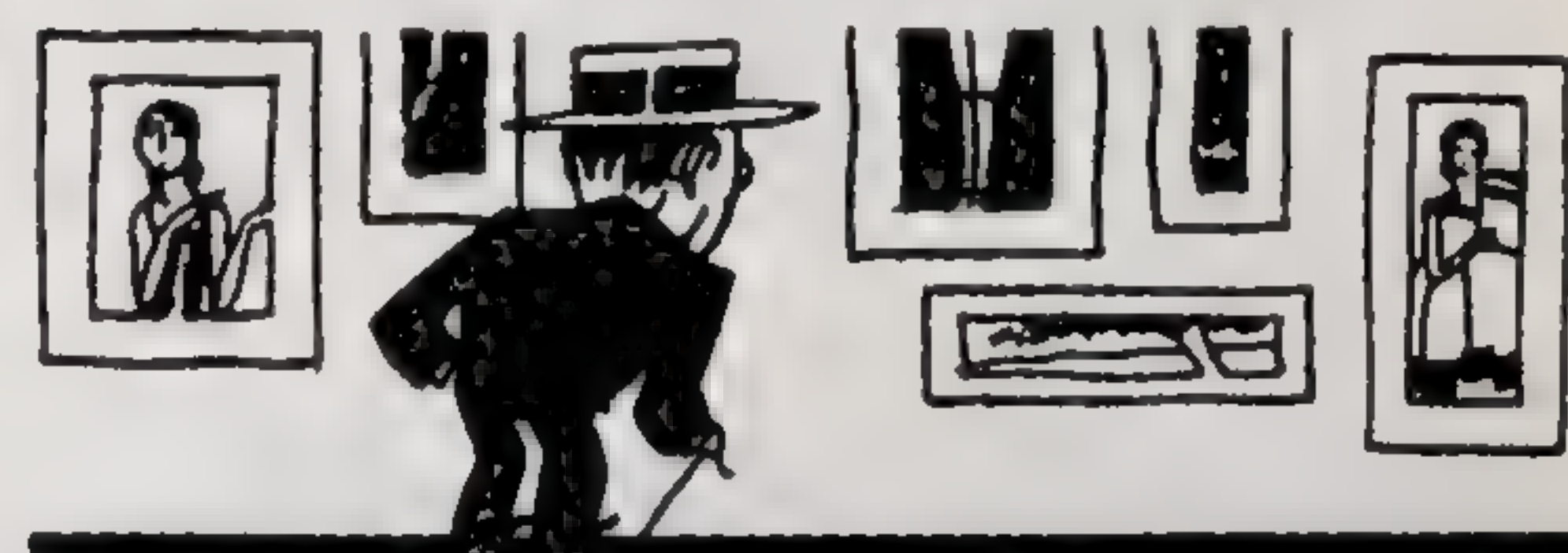
## Canned Jags!

**L**INE up on the right, sparrows, and cheer for Mrs. J. F. Thomas, of Daisetta, Texas. She's the lass with a nose for news who shoots us the paragraph from somebody's hometown newspaper which tells how one far-seeing Negro woman is cashing in on the thirst of her colored neighbors.

It seems, according to this yarn, that the girl friend in question heard somewhere or other that persons who persisted in guzzling "canned heat," an alcoholic liquor designed for use under chafing dishes, would soon shuffle off their mortal coils. She hunted up a doctor and asked how true it all was. "Certain!" he told her. She rushed out, had the lives of a half dozen of her friends insured, and sat down to await results.

Thus far, you sure-thing bimbos, Mrs. Black Cloud has made a net profit of \$6,000.72 cents.

Laff that off.



## Collection

"**C**ERTAINLY enjoy your little magazine and wish it was coming out four times a month, but I guess it would be impossible to get together in a week the amount of quality that is published."

That's the way Robert Campbell (we've lost his address) started his letter to us. Atta, boy, Bob. We're with you from the word "Certainly."

Mr. Campbell has been making a collection of movie stars, he tells us.





## Movie Fan's Love Lyric

*If I were a haughty and brave caballero  
And you, señorita, the sweet-a my heart;  
We'd ride o'er the pampas in duo to dare oh  
Do tricks like Tom Mix and we never would part.*

*I'd give you a patio y hacienda  
And you'd be the lass oh to hold me in check;  
We'd have a rancho and other addenda,  
Tamales and peons to answer our beck.*

*I'd fight and I'd spar oh like Ramon Novarro,  
You'd wear Greta Garbo (and look most delish).  
Sans worry or sorrow we'd look toward tomorrow  
I'd gush and we'd mush and you'd Lillian Gish.*

*The world as our filbert, I'd love as John Gilbert  
Dolores del Rio you'd be oh to me;  
We'd dig in the hill dirt, the gold nugget filled dirt,  
And romance, a Goldwyn, life ever would be.*

*With Paramount virtue, why nothing could hurt you,  
You'd have what is termed Universal appeal,  
And Fox, the expert few, if someone'd convert you  
And me and our dreams and make everything reel.*  
—Carroll Carroll

ABRIL  
MARGUE



POSED BY JACK MULHALL AND JOBYNA RALSTON IN "SWEET DADDIES," A FIRST NATIONAL PRODUCTION.

JACK—*Bill Dundreary asked me to take care of his dog 'cause he and Grace have separated.*

JOBYNA—*Oh, so she's left his bed and boredom.*



POSED BY BOBBY VERNON AND FRANCES LEE APPEARING IN PARAMOUNT-CHRISTIE COMEDIES.

BOBBY—*Well, how far along is our engagement, Frances?*

FRANCES—*It seems to me it ought to be about at the stone age now.*

POSED BY JOHNNY HINES AND LOUISE LORRAINE IN "CHINATOWN CHARLIE," A FIRST NATIONAL PICTURE.

JOHNNY (proudly)—*Sure, I'm running a bank.*

LOUISE—*How wonderful!*

JOHNNY—*Yeh, I ain't been in New York a week yet and I got a job as a bank runner already.*







POSED BY DOT FARLEY AND BILLY BEVAN IN MACK SENNETT'S "HUBBY'S WEEK END," A PATHE RELEASE

*Dot—Watcha thinking of?*

*Billy—Oh, nothing in particular.*

*Dot—Don't be so self-conscious..*



POSED BY JIMMIE ADAMS, AND LORRAINE EDDY IN "GOOFY GHOSTS," A PARAMOUNT-CHRISTIE COMEDY.

*Jimmie—Heard the song of the Hebrew damsel?*

*Lorraine—No. Howzit go?*

*Jimmie—"Jew-maid me what I am today."*



POSED BY MONTE COLLINS AND LUCILLE HUTTON IN "A MYSTERIOUS NIGHT," AN EDUCATIONAL-CAMEO COMEDY.

*Monte—Now, snap out of your trance and name two primary colors.*

*Lucille—Stop and go.*





POSED BY JEAN  
LORRAINE,  
FEATURED IN FOX  
COMEDIES.

*It appears a  
woman wears a  
costume like this  
for what she can  
get out of it.*



POSED BY BETTY  
BOYD AND CLARA  
GUOIL APPEARING  
IN METRO-GOLDWYN-  
MAYER-HAL ROACH  
COMEDIES.

BETTY—Say,  
d'ya know what  
they're calling  
sorority houses  
nowadays?

CLARA—Can't guess.  
BETTY—Homes for Fondlings.





POSED BY VERA  
REYNOLDS STARRING  
IN PATHE-DE MILLE  
PRODUCTIONS.

*Marriage, says  
Vera, is a bitter  
pill that—thank  
the Lord!—is  
easily dissolved.*

SCENE FROM A PATHE PICTURE WITH  
WESLEY BARRY.

HE—What have you got to  
report on the Nicaraguan  
army?

HIM—The last I saw of him,  
sir, he was putting up a stiff  
fight.



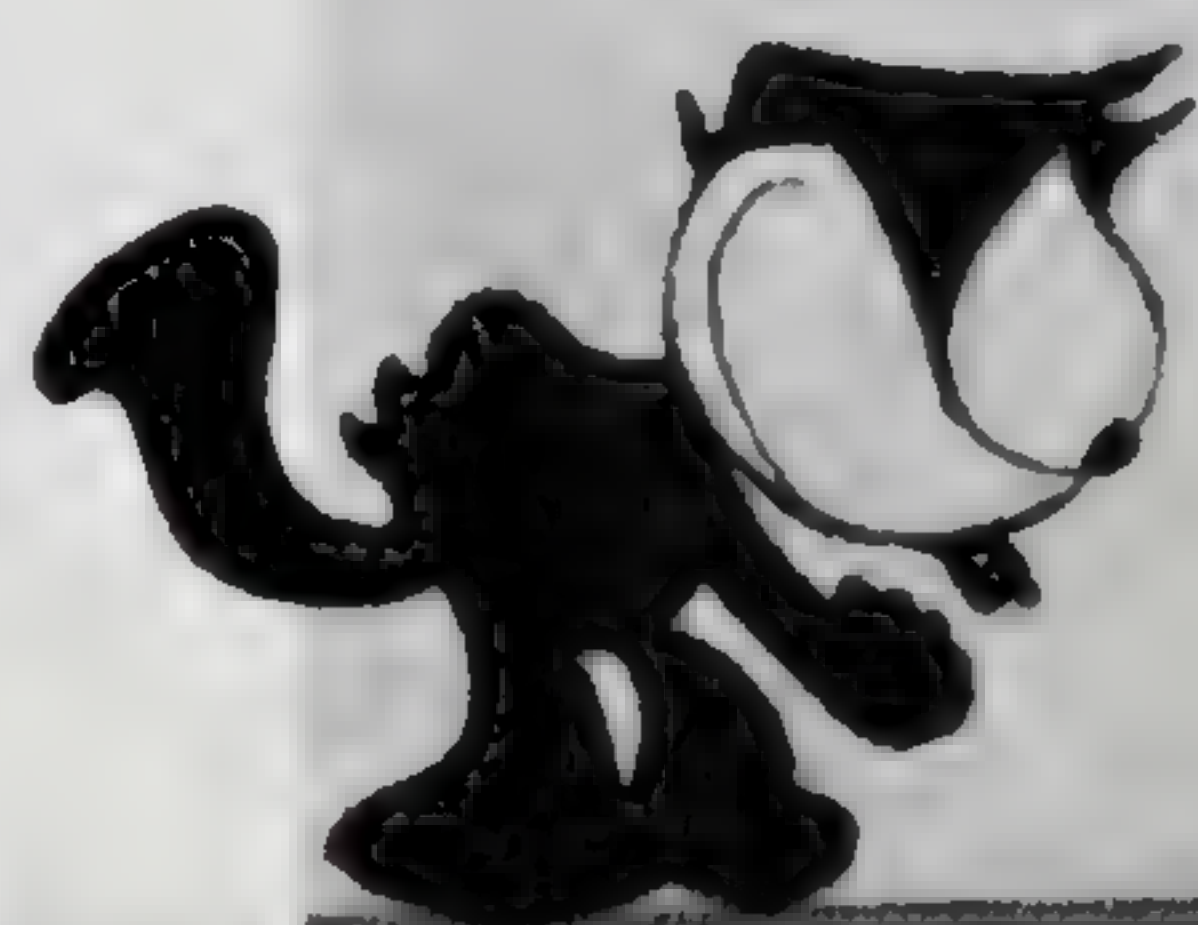
# BURNING THE



SCENE FROM "THE GALLOPING GOBS" WITH BUFFALO BILL, JR., A PATHE-PICTURE.

GOB—*That fellow Kiddings is quite a practical joker.*

OTHER—*Aw, I don't know about that . . . he often pulls his stuff on a guy that's bigger than him.*



*This little lady yclept Fay Webb has played with dominoes so much that her doctor is now treating her for spots in front of her eyes.*



DUNNINGER, LEGERDEMAIN EXPERT, AND FELIX, THE CAT.

DUNNINGER—*Did you hear any shady anecdotes at that bridge party the other night?*

FELIX—*No, I'm sick of bid-time stories.*

*We are glad to present Harry Carey's characterization of a professional gambler who knows his bettors.*





# MIDNIGHT HOYLE



SCENE FROM "THE CHASER" WITH HARRY LANGDON, A FIRST NATIONAL RELEASE.

A reproduction of that famous picture called "Chips That Pass in the Night."

SPECIAL POSES BY FELIX, THE CAT,—PAT O'SULLIVAN'S CARTOON STAR FOR EDUCATIONAL PICTURES.



Just another picture of Card-Hearted Harry, the first all-night sucker.

DUNNINGER—Tell me, Felix, why did your wife's bridge club break up?

FELIX—All the members were there every time, so there was never anything to talk about.

RICHARD DIX AND GERTRUDE OLMSTEAD IN "SPORTING GOODS," A PARAMOUNT PICTURE.

DICK—This sure is a pyorrhea hand.

GERTRUDE—What do you mean, honey?

DICK—Four out of five, babe, four out of five.





POSED BY JOHNNY HINES AND  
"SCOOTER" LOWRY IN  
"CHINATOWN CHARLIE," A FIRST  
NATIONAL RELEASE.

SCOOTER — *Hey, hey, Johnny, who was the pretty woman you took to the show—your sister or your wife?*

JOHNNY—*Aw, she hasn't decided.*



POSED BY EDNA MURPHY AND  
MONTE BLUE IN "ACROSS THE  
ATLANTIC," A WARNER BROS.  
PRODUCTION.

EDNA—*Do you know, I never went out on a petting party in my life before I met George.*

MONTE—*You certainly love that man, don't you?*

EDNA—*Yes, I've known him since we went to kindergarten together.*

POSED BY NICK GRINDE,  
DIRECTOR, AND GWEN LEE,  
FEATURED PLAYER OF METRO-  
GOLDWYN-MAYER.

GOLD-DIGGER'S DAUGHTER—*Say, Pa, I've got the baby stare down to perfection and I'm coming along fine with the injured innocence expression. Ask Ma if I can go out and play now.*



# What's the Shootin' For?

**Y**OU must have read about "One-Eyed Connolly," the famed gate-crasher of fights and other big sporting events. Now he's bouncer at the outer gate of the Fox Studios in Los Angeles. There aren't any tricks the crashers can play on Connolly; he knows 'em all. That boy scares 'em off by his looks alone. He's got a leather awning over his missing optic and believe us, it makes him look pretty durned fearsome.

For thirty years that bozo has been thinking up and executing all manner of gags for free attendance and even now he spends his off time by crashing fight clubs in Los Angeles.

"One-Eyed" is also playing the rôle of a convict in "Honor Bound," a Fox Picture, and just who "No's!" the gate crashers at such times as Connolly is yessing the director, report sayeth not.

"One-Eyed" Connolly sticks to his knittin' whenever he can, strengthening his rep as a crasher. His motto, you know, is: "Take the crash and let the credit go."

had some job fixing Johnny up as a velly fine Chinaman, but that he finally did a great job even to the sloping eyes of the typical Oriental.

Well, that shows that the make-up man had the right slant on Johnny.

**W**HEN a guy or a goil finds a gold mine you can't blame him or her for wanting to work it.

Well, that's what Anne Nichols is doing with her famous Abie idea. For some months, Robert Benchley's best friend has been spending her working hours supervising the film production of A--- I--- R---. But by the time you read this you will already have heard about the sequel—"Abie's Children"—appearing in a New York theater and making more shekels for its authoress.

Our advice to fortune-hunting gentlemen would be something like this: "Take care of the Nichols and the dollars will take care of themselves."

**B**ILLIE DOVE is gonna treat us to a whole sequence in her next picture for First National, "The Yellow Lily," in which she wears an exquisite night robe. Our imagination tells us that the Yellow Lily in a night gown will leave no bloom for improvement.

**J**OHNNY HINES' new picture for First National, "Chinatown Charlie," has gotten off to a flying start—via a sightseeing bus, where the comedy began. Louise Lorraine has the feminine lead. We are told that the make-up man



POSED BY BILLY ENGLE AND BOBBY VERNON IN CHRISTIE'S "BUGS MY DEAR," RELEASED THRU PARAMOUNT.

BILLY—I certainly had a wonderful time last night.

BOBBY—Where were you?

BILLY—Damned if I know.

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POSED BY SALLY BLANE AND JACK LUDEN IN "QUICK LUNCH," A PARAMOUNT PICTURE.

JACK—I'm a four letter man, you know.  
SALLY—Sure I know. F. A. S. T.!

## Mooning at the Mummers

NOW we're to have a picture dealing with the radical views of marriage entertained by many persons in this country and abroad. Fitting in with the universal appeal of such a story is the fact that it's to be produced by Universal Pictures Corporation.

Although the story was originally called "Fifty Fifty Marriage" and "Partnership Marriage" we understand that the final title is "Sex Appeal."

Of course, the most elementary form of sex appeal is "Will you marry me?"

THREE cheers and a few whoopees! One of our favorite actors in the part of one of our favorite fiction characters. William Powell has been promoted to stardom by Paramount and will play the part of Philo Vance in "The Canary Murder Case."

It's a bird!

THESE changing times! Seldom does a picture reach the screen under its original title. Two First National films are

having their names altered without fear or fervor. There's Montague Love's picture "Nightbirds" which is to bear the title of "The Hawk's Nest" and Colleen Moore's "Heart to Heart" was first named "Tomorrow."

Well, of course, these are just shifts that pass in the night, but we'd like to state a suitable motto for these title changers—"We name to please."

FLORENCE TURNER, featured in Harry Langdon's current production, has appeared in more films than any other player in the industry and has contributed more years to screen work.

Why, we remember (believe it or not) when Florence first appeared in Vitagraph pictures when a five hundred foot reel constituted a feature. Those were the days when films were made on the roof of an office building in little gold New York. Not that we want to give our age away (we were three at the time) but it was twenty years ago that Florence began her film career. Twenty years! Tsch, tsch. Score one for Florence!



# Gay and Giddy Gloom Chasers

**TOMMY MEIGHAN** is going to be starred in a screen version of the Broadway stage hit "The Racket." This is Tom's first picture for Caddo.

"The Racket" is a fast-moving melodrama of the underworld and the chief rôle is that of a colorful captain of police.

In the opinion of its sponsors, "The Racket" will make a big noise when it appears.

**COLLEEN MOORE** will be supported by Lilyan Tashman and Edmund Lowe in her next picture "Heart to Heart."

Beat, drink and be merry!

**TIFFANY-STAH**L steps forward with a picture called "Nameless Men."

Won't somebody give these little men a handle?

**H**ERE'S a new departure in film methods. In making the picture of "Tenth Avenue" Pathé-De Mille has followed the same lines as the stage version of the story by having all action take place in one set. This plan of

producing a feature picture in one setting without auxiliary scenes hasn't been done for several years.

With only one set to pay for, "Tenth Avenue" will certainly be an avenue of escape from expenses.

**Y**OU wouldn't believe us if we told you that Jobyna Ralston was "all wet." But she was. It happened in a Tiffany-Stahl production in which Jobyna was playing opposite Doug Fairbanks, Jr. The locale of the film was a mining camp, the setting a raging storm, and poor little Jobyna was supposed to be in the midst of it. The taking of those particular scenes consumed three days, no less. That, however, is the only way in which that little gal could be called "all wet." They did their best to keep the constant exposures from having any harmful effect on her, making her change her costume several times a day.

Our humble advice in a case like that would be: any port in a storm—or even sherry, gin or scotch!



POSED BY JOHN MACK BROWN AND MADGE BELLAMY IN "SOFT LIVING," A WILLIAM FOX PICTURE.

MADGE—Would you take me for my sister?

JOHN—I sure would! You got her beat a mile on looks!



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# IT'S TO LEFF



DAVID ROLLINS  
FOX FILMS PLAYER

DAVID ROLLINS, Fox Films player, was in the South recently just after the colored portion of a certain city had undergone a sudden urge toward higher and better things. The urge came as the result of a visit from a traveling salesman for a correspondence school. This gentleman impressed on his dusky audience that education was the light which led toward greatness. Good English, he insisted, had to be used before one became a success in any of the major walks of life.

During Mr. Rollins' visit the ebony-colored folk were in the midst of trying to talk as their mentor would have them. One day in an off-the-arm restaurant, David heard a black-faced gentleman give his order.

"Ah wants some ob dem respected molluscs, sah," he told the waiter.

"Respected molluscs?" was the startled answer. "What you mean, Blackness?"

"What Ah wants," the man insisted, "is what Ah wants. Go on an' bring me some 'steemed clams."



VIOLA RICHARDS  
HAL ROACH PLAYER

VIOLA RICHARDS tells us a very charming story of a little old lady in lavender who dispensed sweetness and goodness on her missions of mercy in the sovereign state of Indiana.

This old sister had a habit of walking through the slums finding families whom she could help. She would stop at a street corner where some urchin seemed to be in trouble, question him, and attempt to straighten out his difficulties.

One day, while in a slightly better section of town, she happened upon a little boy who sat on a curbstone crying as though his boyish heart would burst.

The little old lady stooped

down through force of habit and took his hand in hers. "There, there, sonny," she said. "You mustn't cry. Tell mammy what the trouble is."

"Boo-hoo-hoo," cried the little boy, "I'm so unhappy. My father is in jail."

"There now, kiddie, don't you cry. We can fix that up all right. I'll use my influence with the governor and everything will be fine."

The little boy looked up at her pathetically. "It's no use, lady," he said. "My father is the governor."



SALLY PHIPPS  
FOX PLAYER

IT seems that little Sally Phipps has a pretty good line on this here now modern degeneration. She tells us, with that whimsical smile of hers, that her little sister—two months older than Sal, by the by—came running into the studio one day right on the settee where Sally was emoting.

"Say, sis," said Sally's sister seriously. "Reggie took me out in his new car last night."

For a moment Sally was alarmed.

"I suppose he ran out of gas on a lonely road?"

Sally's sister was all salubrious smiles. "Sure," she said. "and I ordered him to turn around and take me home to mother."

"Well," asked Sally, anxiously, "what happened then?"

"The worm turned," said Sally's sister sadly and simply.



ROD LA ROCQUE  
PATHE-DE MILLE  
STAR

THE much abused salesman comes in out of the rain for another dig from Rod La Rocque, whom we met on Hollywood Boulevard shortly after he returned from his trip to Europe.

According to Rod, there was once a very dumb and literal-minded salesman who always thought he knew everything better than his boss, which wasn't saying very much. The boss was



about to leave the office for a couple of weeks for a brief sojourn in Tia Juana. In order to show his confidence in his employee the boss called the salesman into his office the day before he was to depart and undertook to explain the need of increased business.

"While I'm on my vacation," said the boss, "see if you can't do a little extra work and get some order out of chaos."

"You must have mixed me up with one of the other salesmen," said the drummer. "There's no guy by that name on my list."



JOHN GILBERT  
M-G-M STAR

ACCORDING to John Gilbert, one of his friends remembers with some amusement the old days when money did not come easily. At that time this fellow, Wilbur, was occasionally forced, much against his will, to borrow a few shekels from some acquaintance.

One of Wilbur's friends, John tells us, had a very particular manner of treating anyone who happened to ask him for a loan.

Wilbur had asked him for a considerable sum of money with the stipulation that it would be returned in three days.

After some conversation, the friend said finally, "Well, you know my rule to lend only one tenth of what a man wants to borrow."

"Yes," Wilbur answered, "I certainly do. That's why I asked for \$100. I want ten dollars."

"Ah," said his friend. "Here's your dollar, old man."



OLGA BACLONOVA  
M-G-M FEATURED  
PLAYER

OLGA BACLONOVA, who is a little Southern girl from Georgia, Russia, dotes on negro stories. She recently heard one, she told us the other day, which kept her laughing for a heck of a time.

The story has to do with a Negro couple who had been on very bad terms with each other. Rastus began to grow repentant of his unfaithfulness. Besides, his wife was his mainstay and he did not think he could afford to incur any more of her wrath and

still maintain his sinecure. Therefore he began to save up his pennies for a peace offering.

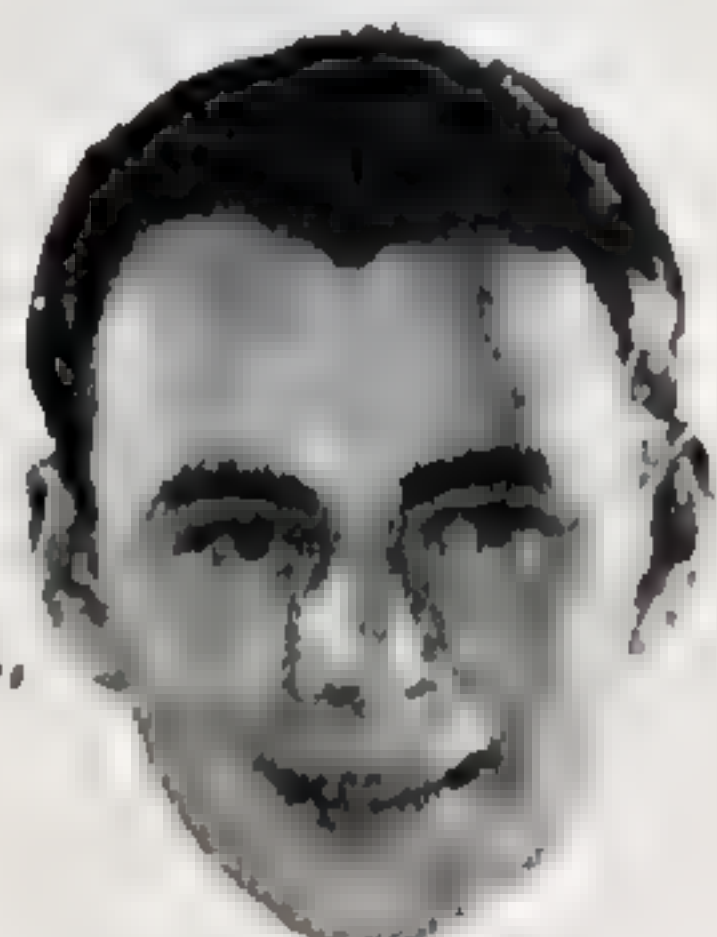
Rastus finally managed to scrape enough money together to buy her a gorgeous imitation skunk wrap.

Mandy was overjoyed, but the gift so surprised her that she was unable to put her enthusiasm into words.

"Well, Mandy," he said. "Whadda yo' all think of that there wrap?"

"It suah is wonderful, Rastus. But der's one thing I caint figger out. I doan' see how it's possible for sech a beautiful fur to come from sech a low, stinking animal."

"Well," said Rastus, on his dignity, "I didn't expect any thanks for de fur but dar's no reason, is dey, why yo' all should go callin' me names?"



WILLIAM COLLIER,  
JR.  
WARNER BROS.  
PLAYER

HERE is a college story from William Collier, Jr.

A couple of hard-drinking slicker snakes, Bill tells us, met on the campus one day and started discussing their recent escapades.

"I won \$10 the other day," said Joe.

"How'd you do that?" asked Jack.

"Fellow bet me I couldn't drink twenty whiskeys—but I did and won the ten bucks."

"That's pretty neat," opined Jack, enthusiastically, "but what didja do with the ten berries?"

"Oh, I went off and got pickled," answered Joe



LAURA LA PLANTE  
UNIVERSAL STAR

ANOTHER rib rapper that comes bouncing from the West is the offspring of Laura La Plante's active mind. Laura, you know, is Universal's blonde and beauteous box-office bet; the way she pulls 'em in is an open secret.

Not long ago, a mutual friend tells us, Laura was popping off to London on a sight-seeing tour. She visited the necessary consuls for visas and such truck during the day, and then, when the time drew near, took her self and lug-



1. Before Mr. Clymer enrolled in the Federal Schools his work was very poor. 2. Note the improvement in his work after Federal Training.

## Compare these DRAWINGS

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gaze to the pier from which her boat was to sail.

A young, handsome customs officer, Irish if I'm not too hasty, took the actress in charge. He had several blanks on a sheet of paper to be filled in, so he started asking Laura the usual questions.

"Your name, please?"

"Laura La Plante."

"And your address?"

"Hollywood, California."

"You are going first-class, I presume?"

"I am."

"Your age, please?"

"Twenty-one."

The agent stopped and looked toward the pile of newly bought suitcases and bags, then let his eye ramble over Laura's trim figure.

"Darned pretty baggage," he said.

"Oh, thank you, sir," cried the irrepressible Miss La Plante, "for the compliment. You know, you're a pretty slick-looking gent yourself."



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PARAMOUNT PLAYER

SALLY BLANE, one of Paramount's chief eye soothers, is responsible, more or less, for this little yarn. Sally, you see, is something of a child lover; she has a naturally motherly heart—stop us if you've heard that one—and she gets a lot of inside info about the heart aches and heart breaks of our very much younger set.

One day she went to visit a friend who had a little girl. This youngster was sobbing as if her tender heart would break.

"What's the trouble, sweetheart?" Sally inquired. "You mustn't cry that way. It'll make your eyes ugly."

"But the doctor said I had to go to the hospital next week."

"She is going to have her tonsils out," the mother whispered quickly to Sally.

"Oh, that's all right, dear," Sally soothed. "Why, dearie, everyone goes to the hospital some time in his life. It's an awfully nice place, really it is."

The girl continued her crying. Finally she sobbed, "The hospital may be all right, Sally, but I don't want a baby. I want a Shetland pony."

*The Hollywoodman*

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## Flashbacks

**C**HALK up one for Tiffany, Stahl's long but enticing title for a recent picture. It's "Ladies of the Night Club" and sounds sufficiently alluring to make you step right up to the box office and plunk down your florins. Ricardo Cortez has been signed to play the male lead and Barbara Leonard, an unknown, will do the feminine honors.

While we're on the subject, we hope you won't mind our mentioning that "Merry, merry, quite contrary" no longer applies to ladies of the night club—for they are the lassies, we understand, who drink to you only with their eyes.

**T**HIS is getting tiresome. Here's another one of these changes, changes in different keys do-de-o-de-o: "The Patriot" was the name and "High Treason" is the name. It's a film on which Emil Jannings has been working for Paramount and has to do with Russian imperial history about a century ago. We saw the play when it appeared here in New York for a few hours—and despite the fact that it didn't go over with any kind of a bang—it's our firm opinion that it's got the stuff, and we don't mean stuff and nonsense.

It's all about Czar Paul I. of Russia, an old meanie who just doesn't give a naughty word if his loyal subjects straighten out their tangles or knot. Well, there's one guy around the court who's sorry for the poor, down-trodden pedestrians and he decides this thing has got to stop. But you see—it's treason to plot against a Czar—and that's why Joe Cook won't give an imitation of four Hawaiians playing the uke—no, that's a different story; what we meant to say is that's why the picture is called "High Treason" if you know what we mean.

Well, there certainly are some knockout sets in the film version—the largest that have ever been built for the movies—and there's an absolute devastatingly devastating cast consisting of Florence Vidor, Lewis Stone, Vera Voronina, and Tullia Carminati. Add to this the fact that Ernst Lubitsch is doing the directing and you won't wonder why we insist upon your seeing "High Treason." Everyone will want to see it. "There's a treason!"



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And I offered you something that would give you ten years more to live, would you take it? You'd grab it. Well, fellows, I've got it, but don't wait till you're dying or it won't do you a bit of good. It will then be too late. Right now is the time. Tomorrow or any day, some disease will get you and if you have not equipped yourself to fight it off, you're gone. I don't claim to cure disease. I am not a medical doctor, but I'll put you in such condition that the doctor will starve to death waiting for you to take sick. Can you imagine a mosquito trying to bite a brick wall? A fine chance!

### A RE-BUILT MAN

I like to get the weak ones. I delight in getting hold of a man who has been turned down as hopeless by others. It's easy enough to finish a task that's more than half done. But give me the weak, sickly chap and watch him grow stronger. That's what I like. It's fun to me because I know I can do it and I like to give the other fellow the laugh. I don't just give you a veneer of muscle that looks good to others. I work on you both inside and out. I not only put big, massive arms and legs on you, but I build up those inner muscles that surround your vital organs. The kind that give you real pep and energy, the kind that fire you with ambition and the courage to tackle anything set before you.

### ALL I ASK IS 90 DAYS

Who says it takes years to get in shape? Show me the man who makes any such claims and I'll make him eat his words. I'll put one full inch on your arm in just 30 days. Yes, and two full inches on your chest in the same length of time. Meanwhile, I'm putting life and pep into your old back-bone. And from then on, just watch 'em grow. At the end of thirty days you won't know yourself. Your whole body will take on an entirely different appearance. But you're only started. Now comes the real work. I've only built my foundation. I want just 60 days more (90 in all) and you'll make those friends of yours who think they're strong look like something the cat dragged in.

### A REAL MAN

When I'm through with you, you're a real man. The kind that can prove it. You will be able to do things that you had thought impossible. And the beauty of it is you keep on going. Your deep full chest breathes in rich, pure air, stimulating your blood and making you just bubble over with vim and vitality. Your huge, square shoulders and your massive muscular arms have that craving for the exercise of a regular he man. You have the flash to your eye and the pep to your step that will make you admired and sought after in both the business and social world.

This is no idle prattle, fellows. If you doubt me, make me prove it. Go ahead, I like it. I have already done this for thousands of others and my records are unchallenged. What I have done for them, I will do for you. Come then, for time flies and every day counts. Let this very day be the beginning of new life to you.

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# INFILMATION



Infilmation means "Information regarding the Films," and FILM FUN will try to answer any questions our readers may send in. Sign your initials only. Send questions to FILM FUN's Infilmation Bureau, 97 Fifth Avenue, New York City.

**R. B. J.**—When Ralph Forbes stands up, he is six feet tall. When he stands on his dignity, it makes him no taller, but a darn sight more impressive. He weighs, by the by, just 160 pounds. And there you are, take it or leaven it.

Ralph was one of the three sweet little boys in "Beau Geste." Then he grew up and was one of the sweet big boys. That was his screen debut in America. Since then he has done many things, notably joined the Metro-Goldwyn-Mayer ranks and made "The Trail of '98" with Dolores del Rio, and "The Enemy" with Lillian Gish.

He's English, is Ralph, and usually has a way with him. Her name is Ruth Chatterton, and he married her long enough ago to come to a parting of the ways. Though he once acted on the stage (in the "Green Hat," by Mike Arlen), he says he never wants to do it again. He prefers the movie theaters, where audiences don't throw things.

**BUCK**—Welcome to the corral, Buck. We're that pleased that cowboys have passions and yearnings. Here's the info you ask for about your latest crush. Put it in your pipe and smack it.

Madge Bellamy comes from your very native state of Texas, Buck, but don't get us wrong. She never had a steer in the house in her life. Her Dad, believe it or no, was a professor and he raised his daughter up on toasted classics for breakfast, boiled classics for lunch, and stewed classics for dinner. Mention the classics to Madge now and she'll roast them.

Denver with its dancing classes called the girl, so she went there and studied. The Elite Gardens hired her to trot for them, and she went over big. A yen to show her nimble legs to New York baldheads brought her East, and she went over bigger. Then the movies got her and now look what she's doing. She's the big lingerie and bathtub girl for Senator William Fox, who pockets the mazuma Madge brings to him.

**W. S.**—It's a fine day, W. S., and we feel just in the humor to spout our story of Jack Holt, Columbia Pictures Western wonder. All set? Then Holt everything!

Jack is the son of a minister. Laugh that off! And was born in Virginia. Laff that off! And he was a mining engineer once upon a time. Laff that off! And then he became a cowboy, prospector, villain, vaudeville actor, and pavement pounder. Laff that off!

One day a director wanted a man who could ride. He sent to the studio for his cowboy. The studio sent him a man (drugstore trained) and he flopped on his earrings at the first buck. The director bawled aloud for a man that could really ride. Holt

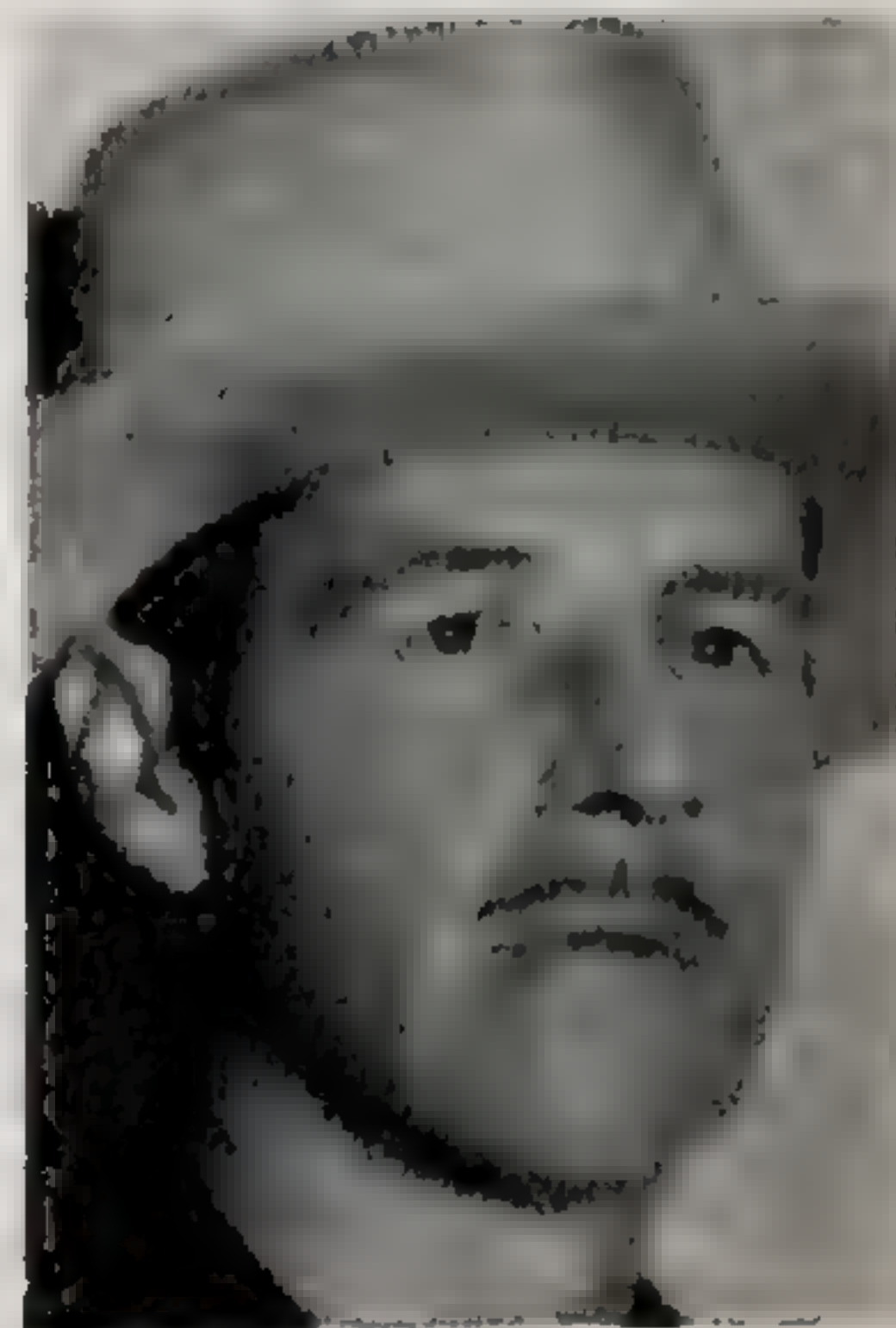
Ralph Forbes,  
"Trail of '98"



Madge Bellamy,  
"The Play Girl"



Jack Holt,  
"The Vanishing Pioneer"



Nancy Carroll,  
"Easy Come, Easy Go"



Charles Rogers,  
"Cream of the Earth"





came along, got aloft, and bucked his way into star Western rôles.

Now he is making a couple of horse operas for Columbia and Paramount. He's happy with his work and he likes being an actor. Laff that off!

PIERRE—Didja ever hang to a chandelier, Pierre? No? Then rush right out and clamber up. It's a sure way to get in the movies. Nancy Carroll, the red-headed heart throb we're sputtering about, did that little stunt one



Betty Boyd,  
Hal Roach Comedies



Charles Farrell,  
"The Street Angel"



Anita Page,  
"He Learned About Women"



Percy Marmont,  
"The Fruit of Divorce"



Louise Brooks,  
"Girl in Every Port"

night in "The Passing Show," a New York stage success, and her fame was made.

Another way to success is to be one of twelve children. That's this lassie's record. She was born on Tenth Avenue in Manhattan in 1906. As soon as she could walk, she started dancing, and a couple of weeks later she was taking away first prizes at local "home talent" orgies. After that the stage got in its sex appeal and Nancy answered. Several seasons in musical comedies and revues taught her the business of appearing in public in a chemise. And then the movies gobbled her up. Her next part is that of Rosemary in the screen version of "Abie's Irish Rose."

TOOTS—Here's a good example, Toots, of an American rah-rah boy gone to the bad, bad movies. Charles Rogers is the Adonis-faced lad we mention and you mention and everybody mentions, on account of his performance in "Wings" and other lesser pictures.

Charlie is a Kansan. You should hear him apologize. He went to colitch out there and learned what every man should blow. Then he came to New York and entered Paramount's training school for young and handsome actors. To date he is the sole and solitary glittering star turned out by that theatrical kindergarten.

He's on his way to fame and plentee muchee fortune. The lad's features panic the backwoods lassies and they storm the box office whenever and wherever he appears. He's a nice guy, Toots, to boot, and you can write him by addressing your wrapper to the Paramount Studios, 5451 Marathon Boulevard, Hollywood.

CLYDE—You've picked a winner, Clyde, in this month's blue ribbon. Little Betty Boyd, Hal Roach's contribution to the silversheet, is nobody's hand-me-down when it comes to entertaining the boys with comical antics.

Betty, we hear, has been featured for a brace of years by the aforementioned Mr. Roach. She has led his gang of low comics through enough pie-slinging frolics to get herself an honorary card in the Bakers' Union.

There are those who will tell you whisperingly that she is around twenty years old. Be that as it may, we haven't seen the records and can only slide along the info.

We are certain that she has a lovely figure, brown eyes, and (at this writing) cute brown hair.

G. G.—Charles Farrell, or the Boy Wonder of Walpole, is now plying his trade under the banner of William Fox. And, listen to us, Nancy, when we say he's one of the big bets in the m. p. business.

Brother Farrell, Chas.' dad, saw sonny-boy off to school at Boston University. Four years of a five-year course exhausted the lad's collegiate yearning and he left school high and dry while he took a flyer on the stage. When he reached Hollywood, folks started having their doorways heightened for him to get through. Then he went to work. It wasn't much of a struggle for this boy Charles. He had the stuff and, G. G., it is living proof of the fact that the business is wide open to anyone who can really deliver the goods.

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POSED BY LYDIA YEAMANS TITUS AND JOHNNY ARTHUR IN "WELCOME VISITORS," AN EDUCATIONAL-MERMAID COMEDY.

**JOHNNY**—In the heat of an argument last night I struck the little woman, for the first time in our married life.

**LYDIA**—Oh, so that's why you're limping, eh?

being a member of his college swimming team, captaining the boxing team and playing on the football eleven. His next pictures are "Fazil" and "The Red Dancer of Moscow."

**O. K.**—O. K., if you are as good as your name, you'll sit right down and write that fan letter to your latest eye-lotion. The story goes that Sam Wood, the director, opened his door one morning a few weeks back and found a little girl there wrapped in newspapers in an otherwise empty bread basket. He took her in and she told him her name was Anita Page. Before the day was over, Sam had signed her up to a movie contract, and now she's acting for M-G-M in a film called "Three Dancing Daughters." Her sisters of the film are Joan Crawford and Dorothy Sebastian.

Anita is a blonde girl who admits seventeen summers. Her mother stays with her because Anita wants her there. And now that you know what kind of a nice girl she is, go on and write that letter. She's at the Metro-Goldwyn-Mayer studios in Hollywood.

**P. V.**—Percy Marmont is the laddie buck who was almost a good lawyer. It all happened when he was a growing boy, growing hup in Hengland. His family, which had been noted for its professional activities, determined that he too should be one of the boys to stand up at the bar. But Percy chucked it one day and went to work

the next week for less than a dollar a day at the business of acting like characters out of books.

When he came to America eight years ago, he went into three pictures. Then he sailed away. Back again, a few years later, the producers still wanted him to act for them, and he signed up. Now he is under contract to Gotham Productions for Lumas Distributing Company.

**R. S.**—Another Kansan who is blowing her way through the movies is the black-haired panic named Louise Brooks. But as soon as she was old enough to pull the cockleburs out of her hair, she gave the air to her native state and joined the dancing school of Ruth St. Denis.

It's a long way from Topeka to Broadway, R. S., but piles of Topekans took a train East when their little home-town gal knocked out the eyes of down-fronters when she appeared in Ziegfeld's Follies and "Louis the 14th." Someone else took a train East about that time, too. It was a Paramount executive from Hollywood, and he signed Louise to a contract that has had her dragging her nifty torso through some nice scenery shots. Her next cinematic adventure, we hear, will be with Ruth Taylor, the blonde Loreli Lee of the screen, in a series of gold-digging comedies.

Vital statistics: Five feet two; 120 pounds; jet black hair; dark brown eyes. Amen.

## DOT THE EYE CONTEST

Prizewinners of the "Back Yard Serenade" Picture in the April 3rd FILM FUN

First Prize, \$25.00—J. W. Mims, Box 606, College Station, Texas.

Second Prizes, \$5.00 each—Kathleen Inglis, Box 125, San Mateo, Calif.; Capt. Charles P. Smith, 2802 Main Street, Houston, Texas; W. M. Anderson, 1215 Chapel St., New Haven, Conn.; Ora V. Linville, 407 South "D" St., Gas City, Ind.

One Year Subscription each—Miss M. V. Braun, William Ward, Fitzsimmons Hospital, Denver, Colo.; Albert M. Burkard, 120 Brainerd Road, Allston, Mass.; Anna Leonhardt, 3424 "A" St., Philadelphia, Pa.; Mae E. Bono, 1173 Oak St., San Francisco, Calif.; Carol Hollister, 322 Summitt Ave., Mount Vernon, N. Y.



GEORGE K. ARTHUR has been taking lessons in acting from friend wifey despite the fact that she has had no previous theatrical experience. You see, in George's co-starring vehicle, "Detectives," with Karl Dane, he has to play several sequences in women's clothes. So King Arthur's queen gave him lessons in how to wear the clothes and how to act while wearing them. Maybe she even taught him how to make 'em. Can't you just picture King Arthur and his Nights at the Round Sewing Table?

NORMA TALMADGE is to wear some nifty gowns in "The Woman Disputed" for United Artists. This is quite necessary, for though some of the story is set at the battle front of the Russian and Austrian armies, a good part of it takes place in the pleasure-loving city of Vienna. "Have Vienna good pictures?" said the fun-loving Rover—so they decided to make one.

FOR that Universal picture "Give and Take" with George Sidney and Jean Hersholt, we understand that the first scenes were filmed in one of the large canning plants located on the banks of the Sacramento River. A canning plant, Dumb Dora tells us, is where they rent out bouncers to do the firing for timid employers. Now, ain't that a wild idea, we ask you.

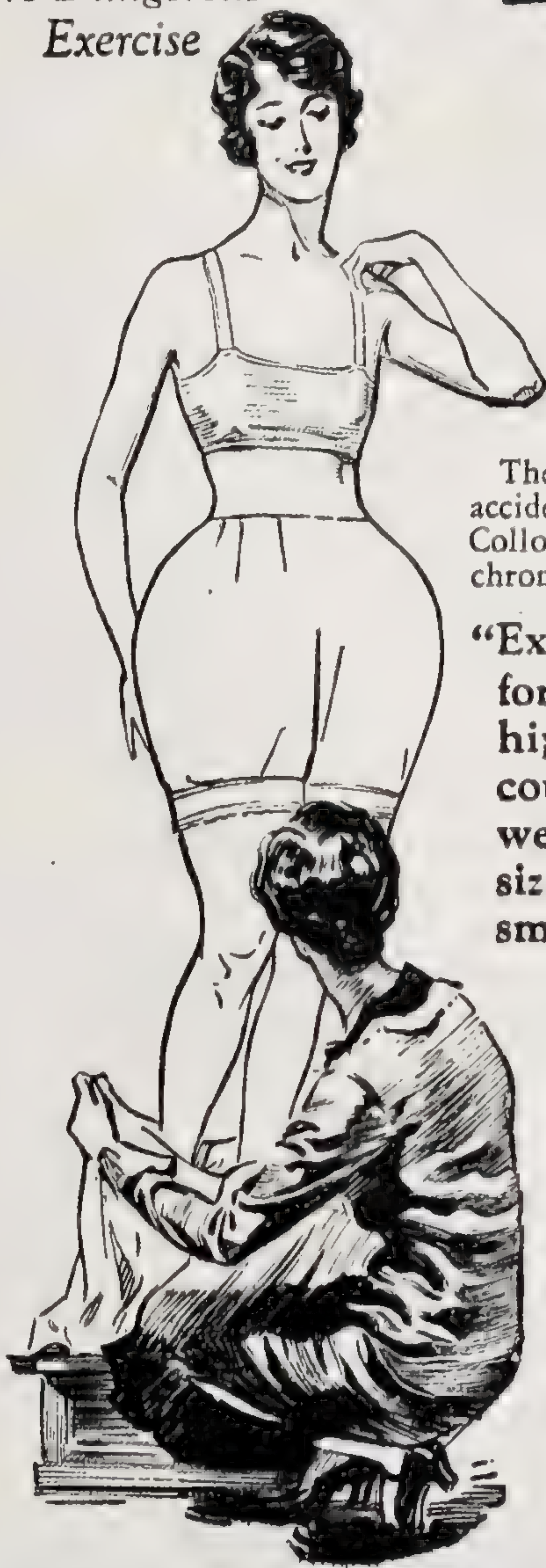
ARE You Decent?" You don't have to answer if you don't want to, because it's not really a question—it's the name of a book written by Wallace Smith, the well-known artist and author of Hollywood.

It has nothing to do with morality nor psycho-analysis, if you know what we mean—we don't! It's a snappy, sappy, slap-sticky series of stories about theatrical boarding-house life of the "two-a-day," meaning vaudeville, not liquor.

Well, this same fellow, Wally Smith, is under contract to United Artists for whom he has been doing work on "The Dove"—sketching costumes, designing settings, and adapting the story.

But take a hint, boys. Never ask a girl "Are you decent?" because it just isn't a nice question and very few girls who know the real meaning could answer "yes." Y'see, in vaudeville parlance it means "Got enough clothes on?" or words to that affection.

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No Starvation  
Diet—  
No Dangerous  
Exercise



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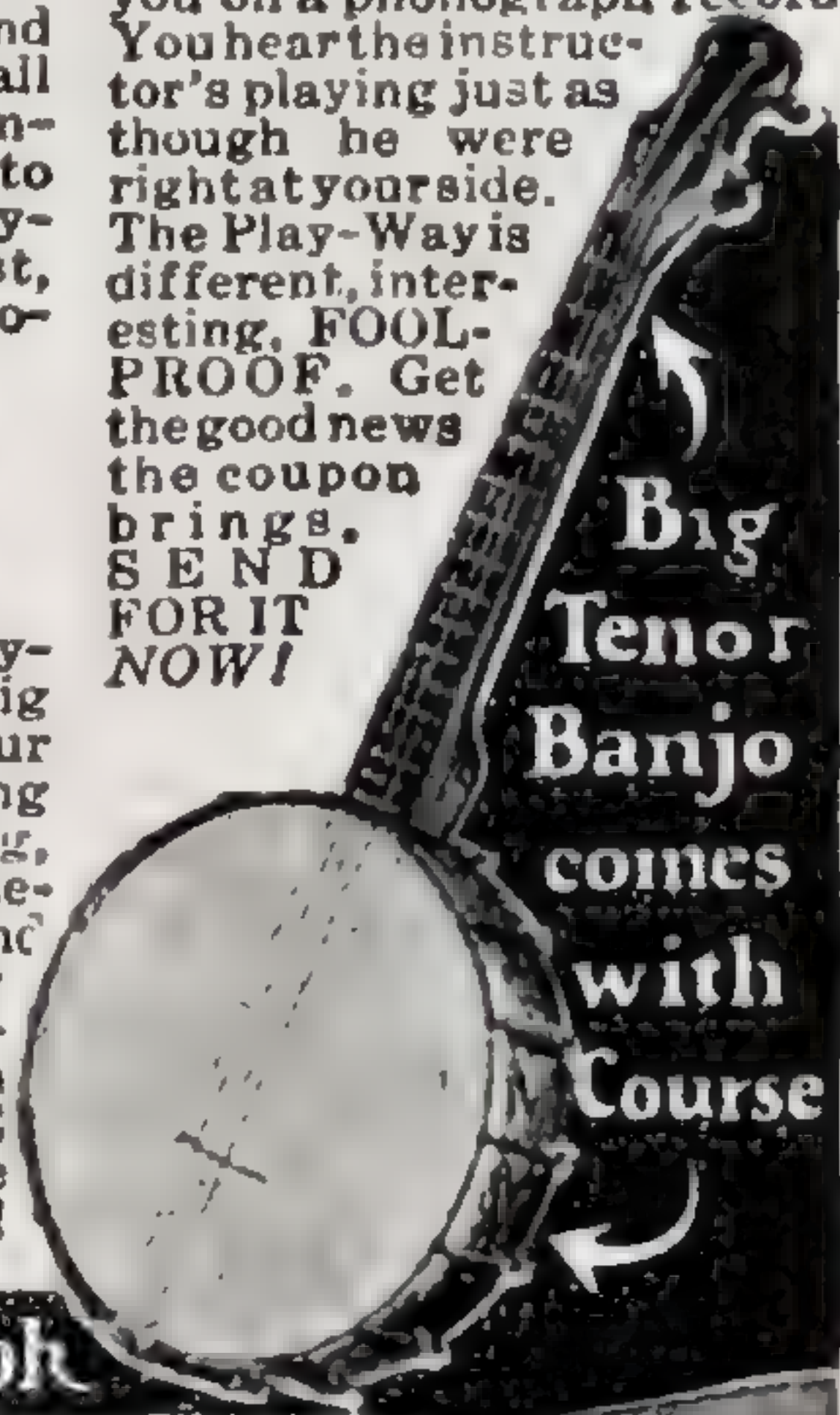
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# Ye Editor Goes to Ye Movies

(Continued from page 23)

screen with Mr. Fox's "Dressed to Kill." In it you see Edmund Lowe, as aristocratic a gun gripper as ever stepped from the Tenderloin. Opposite him is Mary Astor, the sweetheart of the laddie buck who was framed.

If you enjoy blood-letting battles and dirty work at the cross-roads here is red meat for your dinner. Lowe and his gang are a bunch of bon tawny man-hunters whose shooting clothes are Tuxedos and topers. Their hunting box is at the theatre. When they step forth to battle with law and order their plans flash through with unerring precision. When the Count (Edmund Lowe) does a job it stays done, and the bonds go to His Highness' security vault.

One evening's festivities resulted in the capture of a considerable quantity of bonds. A boy working in the bank was suspected, arrested, jailed. His sweetie swore she'd have him out. She hit the trail of the gun-toters.

Lowe, the leader of them all, fell for her. She became his jane and he introduced her to the gang. They accepted her as a decoy—and then the shooting started. Mary is superb. Lowe is positively grand. The story gallops along like the Pony Express. There's nary a hitch—not even at the altar.

## Bringing Up Father



## Whadya Hafta Bring That Up For?

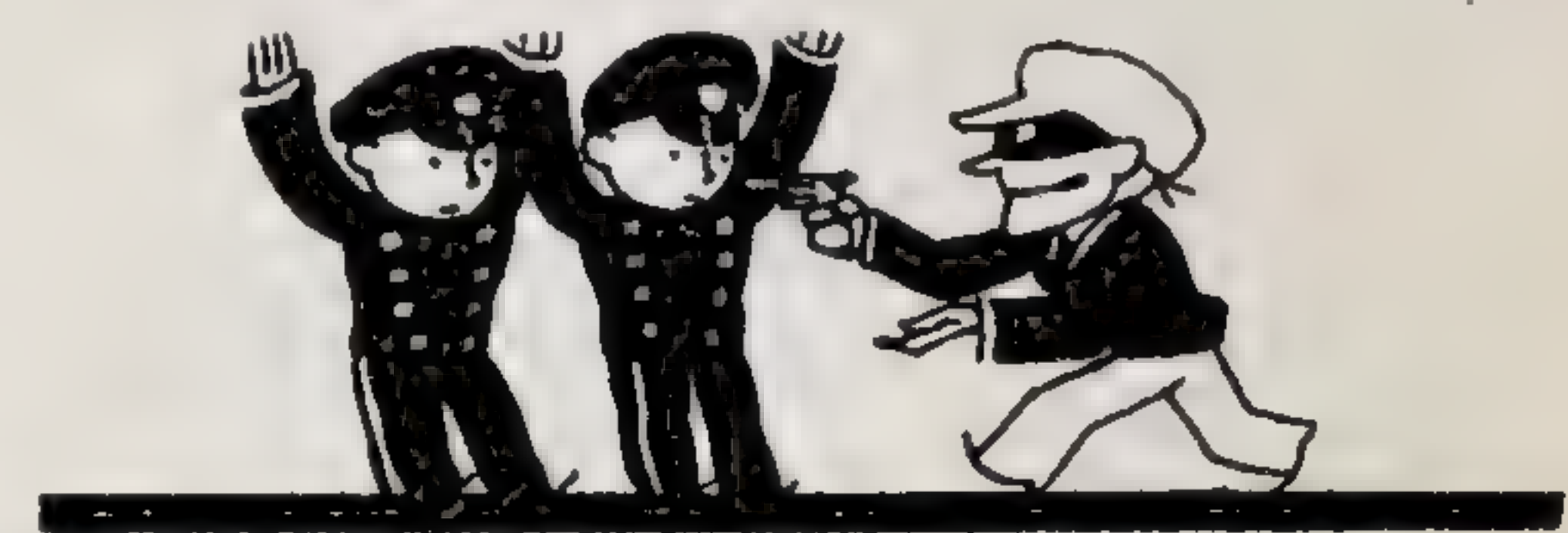
GEORGE McMANUS' Jiggs is up to some new tricks. Ably impersonated by J. Farrell MacDonald, he's in the movies accompanied by his better half, Maggie, the girl who put the row in Frau. Polly Moran plays Maggie; when Polly wants a cracker she always finds it handy in the form of a rolling pin. She just can't leave poor Jiggs alone. When he takes his coat off at dinner, she shouts, "Hey, keep that coat on—ain't you housebroken yet?" and she complains angrily to Ellen, their decorative daughter, "I tell him we need a change of air—and he buys an electric fan!"

Good or bad it goes on like that all the way through. You're sure of a steady stream of laughter—not only from the titles, and the uproarious if vulgar character work of

Polly Moran and Marie Dressler, but also from the coo-coo cartoon situations—that's our story and we'll slapstick to it.

We won't bother you with an account of the incredible society-crazy antics of Maggie and of Father's temporary cure of her yen-pecking. If you like the funny papers you'll like this—and that's all you need to know.

## Chicago After Midnight



## Gang Agley!

HERE is another of that endless tribe of celluloid hair raisers devoted to the merry-merry masquerade. Cabarets and booze caches makes up the locale of this seven reel shiver. Cops and gunmen battle to the death at the drop of a bottle. Blackjacks flash aplenty, and we don't mean chewing gum.

Ralph Ince plays the wishy-washy hero who promises to do right by as trick a little petter as any Yale man could want. Her name is Jola Mendez and she's the kind of a girl who doesn't help a man to Mendez own business.

If you like to see the Howlywood version of cabaret cut-ups, hijackers and Jills, bright light Berthas and Underworld Andies, then get a load of "Chicago at Midnight." It's one grand and glorious "hooch" dance.

## Mother Machree



## A Mither is as Good as a Mile

IF the people want tear-stories, says Fox films, Sob be it! And, although nowadays a picture can no longer be gotten for a song, a song can always be gotten for a picture. Faith and bejabbers if it isn't a song that's been squeezin' tears from the eyes of millions of hard-boiled Americans for these many years.

There's always a touch of sham in the shamrock—but it's the kind you're glad to take, particularly when it's meted out to you by such masters of pathos as Belle Bennett and Victor McLaglen. A goodly number of us fans have been keep-



ing our eye on the Belle ever since she made us cry, cry again in *Stella Dallas*. As the self-sacrificing Irish mother who turns her darlin' son over to the principal of an exclusive school and becomes a governess in a wealthy home, Belle strengthens her reputation as the *mother* of her country. The son, well played by Neil Hamilton, grows up not knowing that his mother is alive, and falls in love with the girl whom she has raised. Victor McLaglen as the giant admirer of Mother Machree has a way of putting his hand to his mouth and inflating his cheeks to register embarrassment which alone will compensate you for your expenditure. Next to Belle, to Victor belong the spoils of this film.

Sailor's Wives



Empty Goblettes

HERE'S a moom picture that features Mary Astor and Lloyd Hughes. Here's a moom picture that is nothing to write Rome about. Here's a moom picture about a girl who is going blind, who shoots herself so her lover will not be saddled with a helpless person, who is wounded by the pistol shot in such a way that her eyesight is restored and who lives to enjoy a fairly ripe old age.

And now, all you little tots, if you'll come back tomorrow night we'll tell you the story of Hansel and Gretchen and how they went into the woods and played patty-cake with all the little brownies, pixies and fairies.

Finders Keepers



Soldier Old Man

WHEN the snappy, facetious daughter of the colonel gets into the midst of her romantic adventure amid her papa's training underlings, she wishes that there wasn't any such word as "camp." Having arrived there to marry her darling soldier-boy-to-be, the girl (Laura La Plante) has to put on disguise—dis guy's soldier outfit—to join a regimental review. The joke's on Laura—a pair of pants that does its best to slip off. This, we hesitate to suggest, turns a perfectly good reviewing officer into a rearviewing officer.

As a humorous effort *Finders Keepers* works out well, even though it works pretty hard. Edmund Breese does the sappy colonel-father nicely. For Breese, a jolly good fellow, we have only praise. Laura is cute, and we don't mean bow-legged.

Leopard Lady  
Aha! Spotted!

THE *Leopard Lady* starts with a skinful and ends up by being very, very dry. Jacqueline Logan is the spotted spouse in the case and derives her monicker from her association with circus leopards.

For your information, there's an ape, one of those big he-bull fellows who might have been one of Tarzan's boy friends a few weeks ago. This hirsute gent plays the villain of the piece, and what a hairy rascal he is. Not that anyone cares.

He reaches the climax after many weary gestures, and starts to kill sweet li'l Jacqueline. But she's a resourceful sister. She persuades him to take an automatic pistol and shoot himself. Nice girl, eh. Good ape, too, now that's he's dead.

You might see this one, if the old folks insist on staying at home. Or you might not. You never can tell. Whadda we care? It's all the Simian to us.

The Smart Set



Bon Ton Truck

BILL HAINES becomes, day by day in every doggoned way, more and more like the sort of a guy we'd crave to take a sock at if we thought we could get away with it. And then, just when we're on the verge of picking up the nearest usher and hurling him at the silversheet Bill ups and gets hep to hisself. He recognizes the terror of his ways, turns over a half dozen new leaves, and becomes a regular he-feller. Likely as not he dashes into some sort of scrimmage, wins the game for dear old Vassar, and then comes out tousled but triumphant to be necked publicly by his favorite park bench partner.

"The Smart Set," lest we forget, reveals the aimless wanderings of a young society snob adrift in the Polo Pack. He is the cocky young blade who plays the game single-handed. But it doesn't work. Our Sweet William is kicked off the team.

Comes the day, as days will come,



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when his yen for grandstand shenanigans has faded. The gentle words of a gal have put the kibosh on Bill's balloon-like brow. He forgets how good he is—he determines that the Stars and Stripes must ride high over the royal cross of Britain. His chance comes and he makes good with a bang-up job of hard-hitting, hard-riding acting.

It's a show worth plenty of cash, fans. Investigate!

## The Heart of a Follies Girl

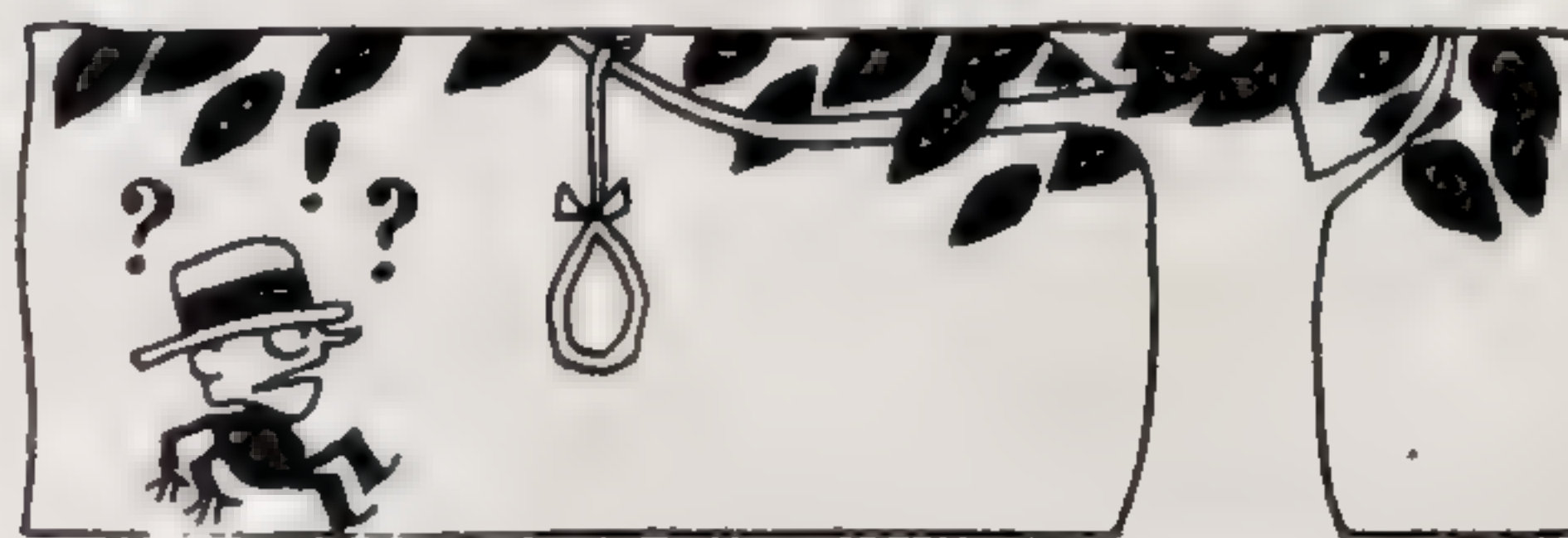
### Glorified American Girls

WHEN a producer exhausts all his new ideas for pictures, he says, "Now it can be old." There may be a method in the madness of the boys who turned this out, but they certainly have gotten themselves into a terrible method.

Story: Larry Kent is secretary to Lowell Sherman, wealthy stage-door Johnny who's fond of the high-kicking Follies baby, Billie Dove. After seeing Lowell do his stuff we realized that as usual Sherman was right. Well, on Billie's birthday, Larry is sent by the boss to show the girl a good time. Billie enjoys Kenting tonight. They fall in love. Larry pretends to be a friend of the boss, and signs that lad's name to a check so that he can forge right ahead in his suit for Billie. Isn't that swe-ee-et? Hero buys ring, crime is disclosed, hero is sent to jail marrying girl first, makes bad break by escaping from jail on New Year's Eve, and is sent back by Billie for the sake of the wife and the kiddies-to-be. Ho! Ho! Hokum!

Take it or leave it, patsies, and we don't mean take it.

## The Noose



### All That's Fit to Print

NICKIE is a young rum runner who wants to run from the rum so that he can mix with the best people. But before he can reform, he kills his bootlegging boss (who happens to be his father) so as to save the governor's wife (who happens to be his mother) from a disgrace which would be capitol fun for the tabloids.

Suspense and pathos—the pathos that kills. For all along you're sure that Nickie (Richard Barthelmess plus a lot of awe-inspiring facial expressions) is going to be hanged because he refuses to disclose why he did the dastardly deed and to say

"Pardon me!" to the governor (who happens to be his step-father).

There's a sassiety girl who skips to Europe after Nickie's bad break in order to save her name—but the audience calls her a worse one anyway. Besides, there's a faithful and true cabaret lassie who's included for the spectator's own goody-goody. Keep your eye on Lina Basquette—there are those who say that she is one of the coming actresses (which happens to be true).

## Latest from Paris



### Getting Back to Norma-cy

M-G-M offers this tid-bit to its steady customers for whatever they can be persuaded to cough up. It is written around the proposition that a man may be gowned but he's never out.

Miss Norma Shearer, one of the girls out in Hollywood, is the one exciting reason for this film. She plays the part of a star salesman for a clothing firm. In order that she may appear to us morons as a likeable missy, she is caused to do a heart flop for Little Joe Adams (Ralph Forbes). This boy scout is a rival salesman out to catch Norma's business. He succeeds so well that he catches Norma. Which makes about as pretty a kettle of Fishenheimer & Bamberger suit salesmen as you ever saw.

For a time the poor li'l gal's love life is as complicated as a pretzel, but God is in his Heaven, Will Hays is his gravy job, and hard-boiled business men are in the box offices, so the two passionate peddlers wander out into a snow storm hunting for a place to pet.

## Ham and Eggs at the Front

### War Ructions

TOM WILSON, Heinie Conklin, Louise Fazenda and Myrna Loy have seen dark days, take it from this boy scout. This here now thing named "Ham and Eggs at the Front" called for the above catalogued hectors and hectresses to smudge their assorted noses with charcoal and coal soot. For why? Because they're playing the parts of negro AEFers and the girl friend at the front.

The idea of a colored battalion in the trenches is food for thoughtlessness in anybody's theatre. Action starts first in a Mason-Dixon line



training camp. There is a card game in which the sharp edge of a razor plays no inconsequential part. Then the troop moves to France. There, amid the frogs and fighters, they are taken into camp by a female German spy who plays black-face puppy love with the two Aframericans.

It's a good show, suckers, with enough shady situations to pull it into the colored movie class. See it!

## Feel My Pulse



### Do You Know Your Beets?

HERE'S Bebe Daniels as a germ-fighting hypochondriac with simply marvelous ill-power. That girl would have herself inoculated against laughing, for she's been working on the "ail" road ever since her antiseptic uncle started her health bent for heaven.

Bebe arrives at her own secluded sanitarium where, unbeknownst to her, William Powell, head of a boot-leg gang, has been making applejack to keep the doctors away. However, the girlie's looks and bankroll encourage him to force his hard-boiled gazabos into wheel chairs and to dress himself as the head doctor.

An attack by hi-jackers upsets the works and first thing we know the poor little sick girl is keeping 'em at bay rum by means of kegs rolled down the stairs—and that babe sure knows how to stick to her hittin'!

Not to be taken seriously—in fact, you are assured a tummy laugh when the drunk sings "Sweet Adeline" to Bebe, viz: "In all my dreams your bare bace feams..." Laugh, crowd, laugh!

## The Secret Hour

### But Time Will Tell

PUT censors in the movies and you take out sense. *They Knew What They Wanted* won the Pulitzer prize as a play. As a movie—*The Secret Hour*—it doesn't run any such danger.

But it's not as bad as the professional critics may tell you it is. In fact, it's fairly heart twisting and, what's more, it made us quite enthusiastic about Pola Negri as the waitress who waits day in, day out for the tinkle of a wedding bell. When the proposal comes by mail she decides that now it can be tolled and proceeds to give up her job for the Great Adventure.

Complications set in when she secretly marries the hired man instead

of the old Italian fruit-grower who had sent her the love letter. Which makes it impossible for Pola to cast the "emote" out of her eye!

Well, the picture is engrossing despite the doubtfulness of the events—so we'll sign off with the reminder that there are some of us critics left, who, when we look for the most important element in a film, don't go immediately to plot.

## Soft Living

### Ease a Jolly Good Fellow

THE merry Moll in "Soft Living" who decides to marry mazuma and then divorce it is none other than Miss Madge Bellamy. She makes up her mind to hit the alimony racket for all that's in it, and then get out with a roll that will keep her in black silk undies and sunken bath tubs for the rest of her unnatural life.

Brother John Mack Brown is the lad who lets himself in for a peck of grief by encouraging the three-alarm riot who is Miss Madge.

For the benefit of the knot-hole fraternity we hereby state that the girl friend takes a bath where all can see plenty. In fact, she does more than that. She takes two baths; and brothers, when Missy Madge of the shapely gambles splashes water on two separate occasions in one picture it's time to take the operry glasses out of camphor. That, or sell the farm and start west.

While the tubbings do not contribute much to the progress of art they do help while away the evening. Some people adore Madge in a tub; others get a severe case of Bellamy ache. As for your dutiful and observant servant, we join you in looking forward to our favorite's next picture when she will take *three* baths.

## The Garden of Eden



### The Serpent Question

THIS is a matter of import—a play which was a big success on the continent but which, in the little burg of N. Y., flopped terribly—somewhat as we do for Corinne Griffith each time we see her. We should like to divide an apple with her any day, but unfortunately, in our Garden of Eden, there ain't gonna be no Corinne.

It deals with a little cabaret singer's début, her falsetto voice and friends, a bit of café love that doesn't appeal to her, and an unexpected tour to Monte Carlo with



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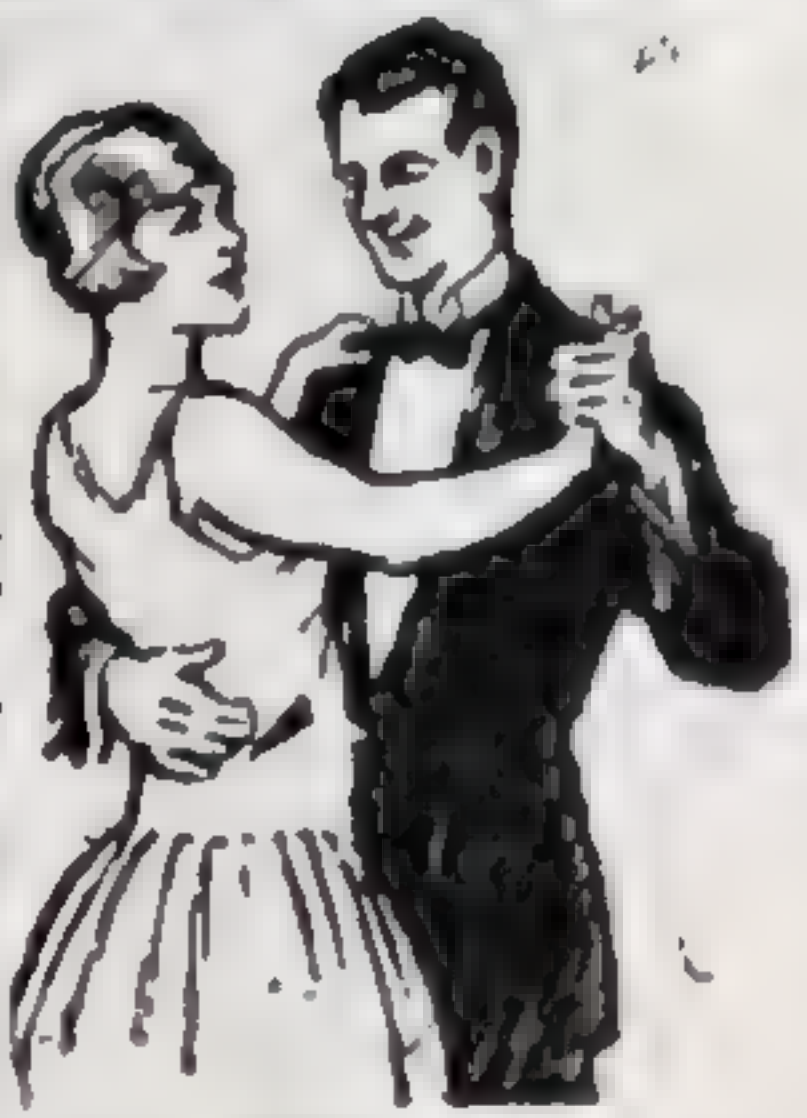
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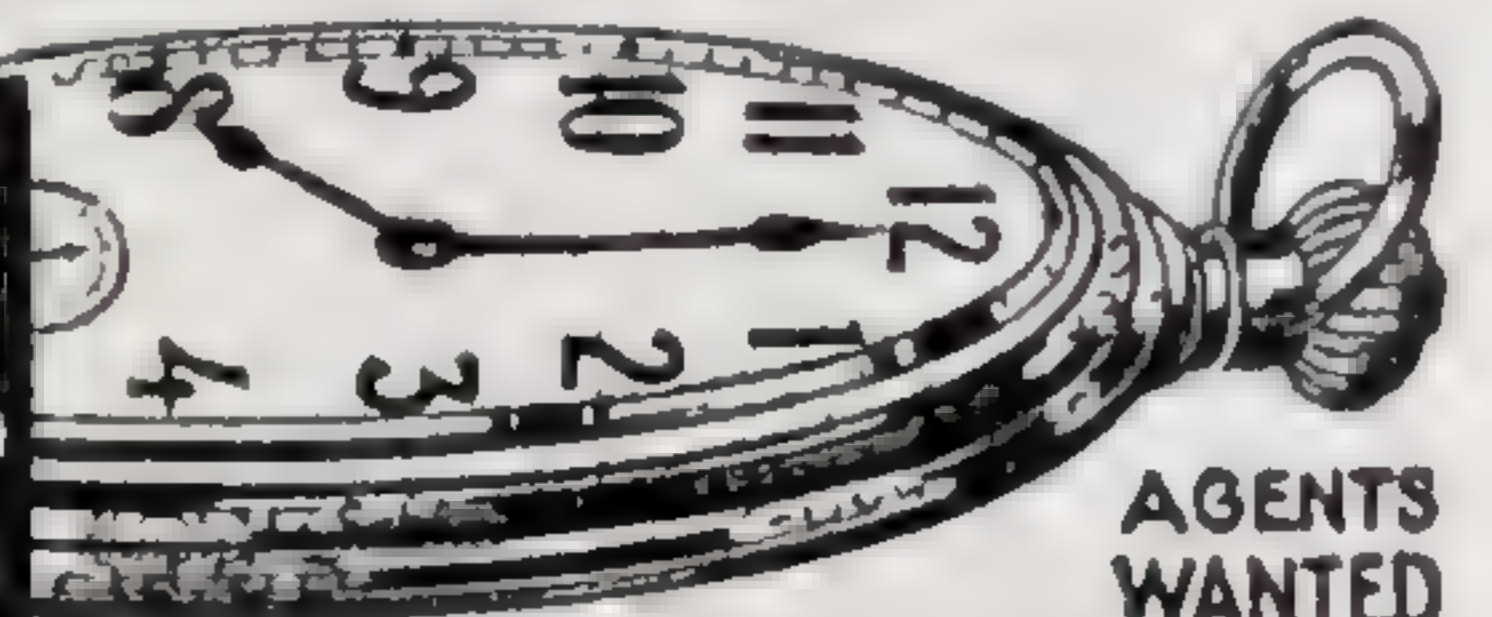
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the wardrobe mistress—a lady of royalty in disguise.

She is about to marry a sweet and simple—very simple—fellow on false pretences, but she repents in time to indulge in a little comic strip whereby we are treated to the vision of Corinne rushing through the fashionable hotel minus her bridal gown. Something nude in the line of weddings!

Charlie Ray as the groom and Lowell Sherman as the "bored" are as able to keep you amused as ever. And as for Corinne—pardon us a few years while we make a little mental whoopee.

## If I Were Single Bachelors Butt-in!

A COUPLE of producers named Warner have turned loose a tale of uncompanionate marriage on the world. It is dedicated to the proposition that a husband's jealousy may be drowned by having his wife flirt with poor hubby's best friend. As far as this correspondent is concerned, the worthy and estimable efforts of the two gentlemen named Warner is no more or less than just another one of those thingamajigs.

Conrad Nagel is the moronic meal ticket who goes about town presenting his wife to his acquaintances. No one wants her, however, even if her name is May McAvoy. Andre Beranger, who plays a toilet water piano teacher, contributes much to the evening's somewhat sketchy entertainment. His impersonation of the nance musician is worth the buggy ride to the theatre.

## The Showdown



## The Irony of Hate

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private. Shooting scraps are their specialty and when Winter tries to force himself upon the wife of the newcomer to the tropical oil fields Cardon rolls his sleeves and proceeds to do away with his rival with all the customary punch of such striking scenes. The husband is still around and we won't give away the exciting conclusion in which the roughneck gambles on the green-horn. See it yourself! You'll find that they can put George into the toughest and most difficult rôles in sight—but they can't break the Bancroft!

**D.** W. GRIFFITH is still looking for a quiet, home-type girl to round out his cast in "The Battle of the Sexes," his latest production for United Artists.

Jean Hersholt, Phyllis Haver, and Belle Bennett have been selected for the leading rôles, but after a three weeks' search the "quiet, home-type girl" has not been found.

And all we've got to say is that D. W. is a confirmed optimist if he ever hopes to find her at all—in this day and age.

But, after all, we're pretty *sinical* about that sort of thing, and if one doesn't understand the character of the modern girl one just simply has to try to get the knick of it. I mean you actually do.

**T**HINGS never turn out the way we expect them to. Here we've been all set up about this picture "The Man Disturber" which Fred Newmeyer is directing for Universal Pictures. We looked that title over and said to ourselves, we said, there isn't much doubt about what that film's going to be about, said we. And now the news has reached us that the title rôle in "The Man Disturber" is going to be played by Laura La Plante—and all along we thought it was going to be an alarm clock.

**G**OTHAM PRODUCTIONS are certainly on the job. They've signed up our old friend George Jessel, who played the part of "The Jazz Singer" when it appeared on the legit. in New York. "Abie of the U. S. A." is to be the name of the first production and big things are expected of the new star.

And we'd like to say, just for pun, that it's Jessel little triumph for Gotham all right.

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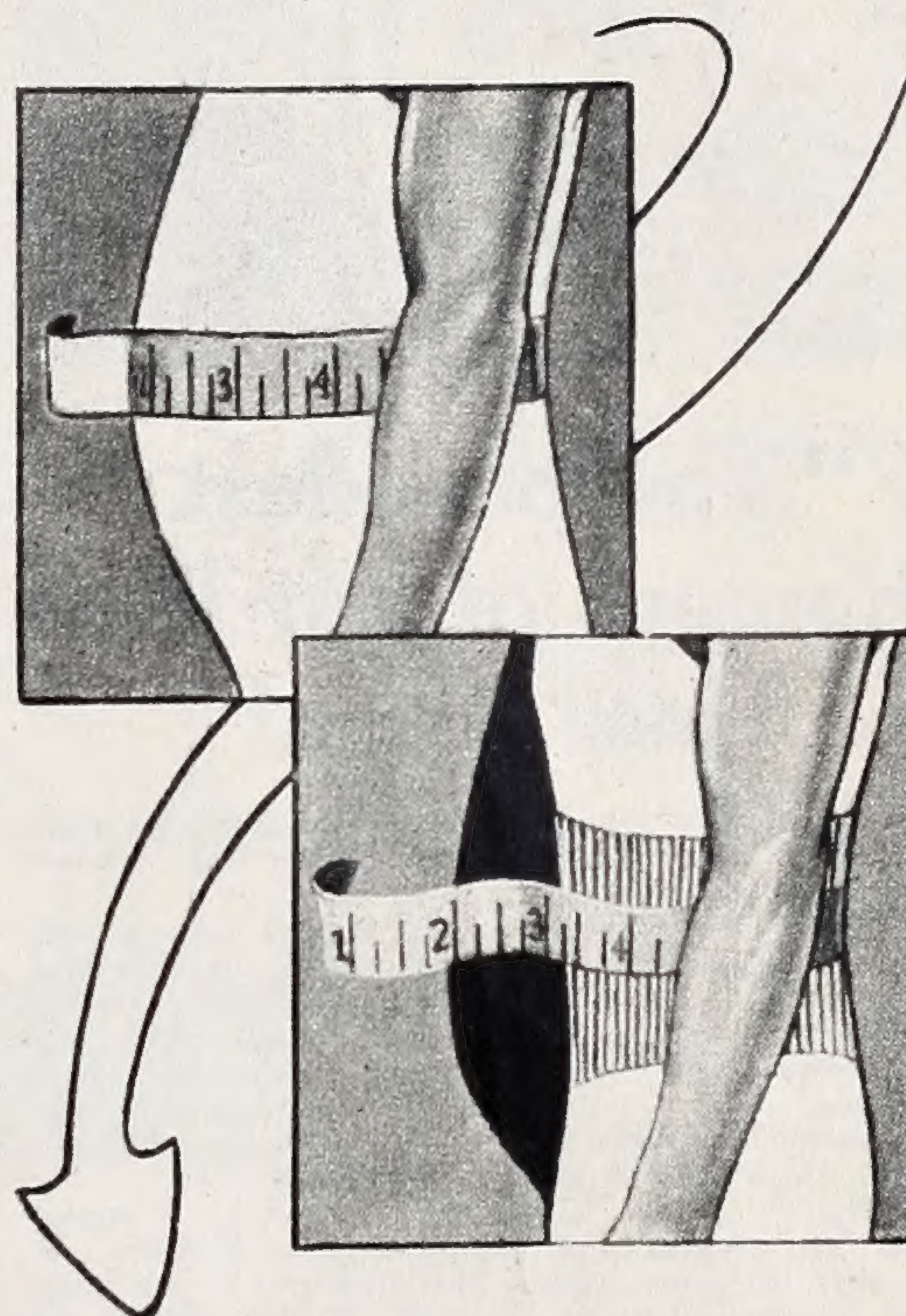
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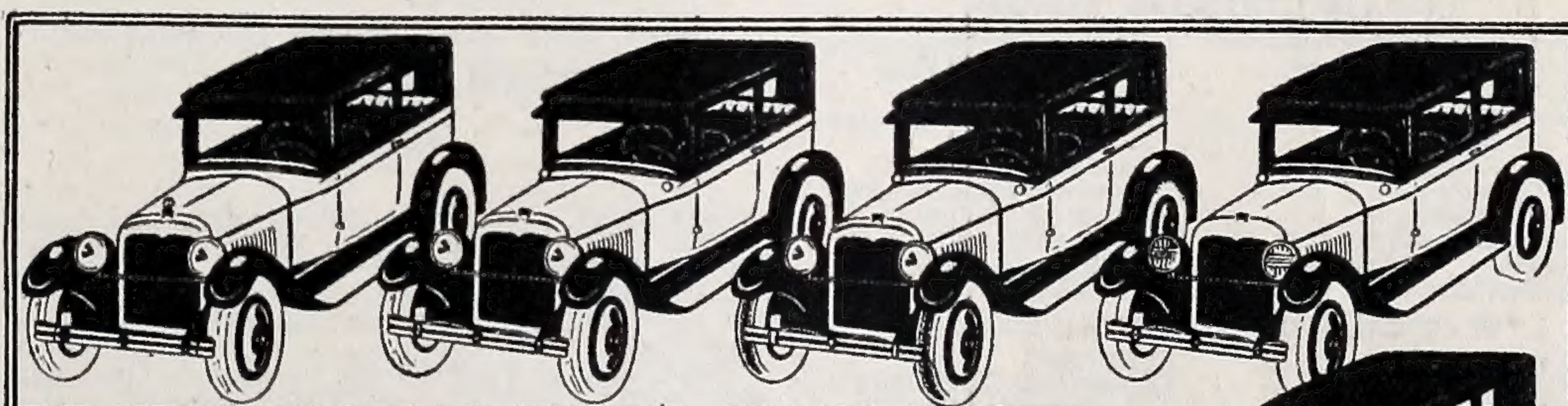
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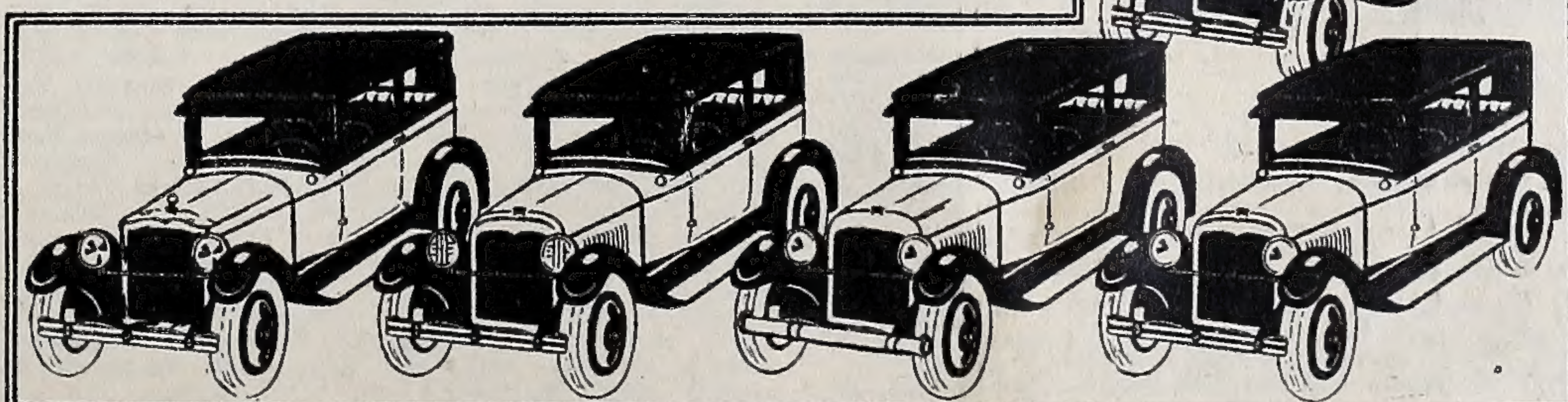
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SPRIG is cub. It's in the air. And so are hubbies whose wives have new hats on the brain. Terrible to think what a poor meal ticket has to produce nowadays!

But here's a laugh on the other side of somebody's face. None other than Harry Langdon, who is no more a husband than my Aunt Emma, has discovered, much to his sorrow, that it's pretty hard for a man of his demands to save on the overhead.

Harry ordered three hats for himself. Count 'em. One. Two. Three. Now guess what the amount of the invoice was. You can't. Well, you can't be blamed, for blimey if it wasn't \$120.

Yes, sir. One hundred and twenty dollars for three hats—forty iron men apiece—made to order (the hats, not the money)—and if you don't believe us, ask Harry's press agent, he'll make you believe anything.

Well, well, if money talks, Harry's certainly talking through his hat!

AND speaking of golfing, here's a rich item we ran across. It reads: "Farrell MacDonald, the star clown in 'The Four Devils,' is a noted humorist off the screen, except when fishing and golfing."

And we suppose when Farrell plays golf and fishes he just humors himself along.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF FILM FUN, published monthly at New York, N. Y., for April 1, 1928, State of New York, County of New York.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Curtis Mitchell, who, having been duly sworn according to law, deposes and says that he is the Editor of the "Film Fun" and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Film Humor, Inc., 97 Fifth Avenue, New York, N. Y.; Editor, Curtis Mitchell, 97 Fifth Avenue, New York, N. Y.; Managing Editor, none. Business Manager, Curtis Mitchell, 97 Fifth Avenue, New York, N. Y. 2. That the owner is Film Humor, Inc., 97 Fifth Avenue, New York, N. Y.; George T. Delacorte, Jr., 97 Fifth Avenue, New York, N. Y.; Margarita Delacorte, 97 Fifth Avenue, New York, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stock holders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. Curtis Mitchell, Business Manager. Sworn to and subscribed before me this 22nd day of March, 1928. Thomas A. Donovan, Notary Public. Bronx Co. Clerk's No. 44, Reg. 2961. Certificate filed in N. Y. County. County Clerk's No. 303, Reg. No. 9240. (My commission expires March 30, 1929.)

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# How My Wife Learned to Play the Piano in 90 Days

A husband's story of the fulfillment of a life-long wish—by a new, easy, spare-time method which has brought the joy of music into thousands of silent homes.

FROM boyhood, I vowed that if ever I had a home of my own there would be music in it. No wife for me unless she could play some instrument, and play it well. My new home must have no dull, bored evenings, no monotonous Sunday afternoons. I wanted the gaiety, the mental and physical stimulus, the whole-hearted, genuine joy of music. No girl could capture me without the lure of musical skill.

But one day Beth came along, knowing not one note from another, yet with a merry, humming tune forever on her lips, and a song in her heart for me. And Beth is Mrs. Taylor today. A piano graced our new home, but somehow the old vow was forgotten, and stayed forgotten until Jimmy, Jr., and Beth No. 2 were quite some youngsters.

Then along about the time the novelty of parenthood began to wear off a bit, the old vow came back. And one evening I spoke out with a suddenness that surprised me, "Beth, I'd give a hundred dollars if you could play something—a piano, violin, banjo, ukulele—something, *anything*." Beth looked so hurt I was immediately ashamed of myself, so I said no more, and the matter dropped, as I thought regretfully, forever.

About three months later I got home early one night, and I heard the old dead piano come to life—sounded good, too, first a little jazzy piece, then a sweet plantation melody. "Company to supper; I wonder who?" I thought; and I crept into the parlor door to see. There at the piano was *Beth* playing, and the two kiddies beating time. She saw me, and stopped, "Oh," she cried, "I'm so sorry!" "Believe me, I'm not," I shouted, and I grabbed the whole family up in my arms.

"But, Jim, I wanted to wait and surprise you when I could really play. I'm learning fast, but it's only three months since I found out"—"Found out what?" I said. Beth began to cry. "I know!" Jimmy, Jr., piped up, "Mother found out the way to learn music just like I am learning to read in school—only lots easier."

Well, that little musical party was a howling success. When the kiddies had gone singing to bed, my wife showed me the marvelous new method by which she had learned to play in three months' spare time.

Jimmy, Jr., had told the truth; the method was so simple and easy that anyone at all from 8 years up could learn by it. By this method the U. S. School of Music, the largest in the world, has already trained half a million people, teaching the playing of any musical instrument almost in the same way a school-child learns to read. But very much faster because older children and grown people have better trained minds, and know how to study and think.

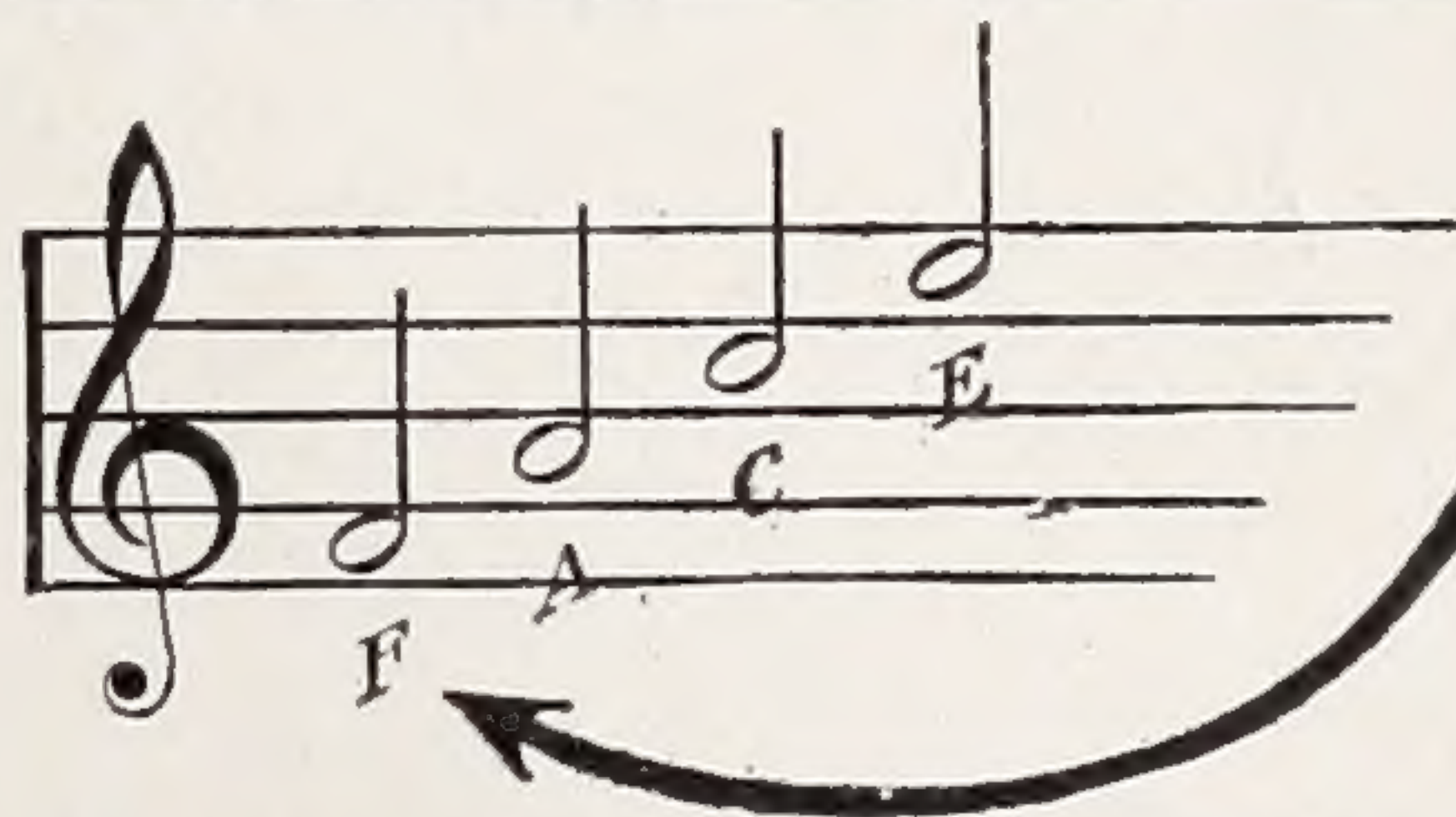
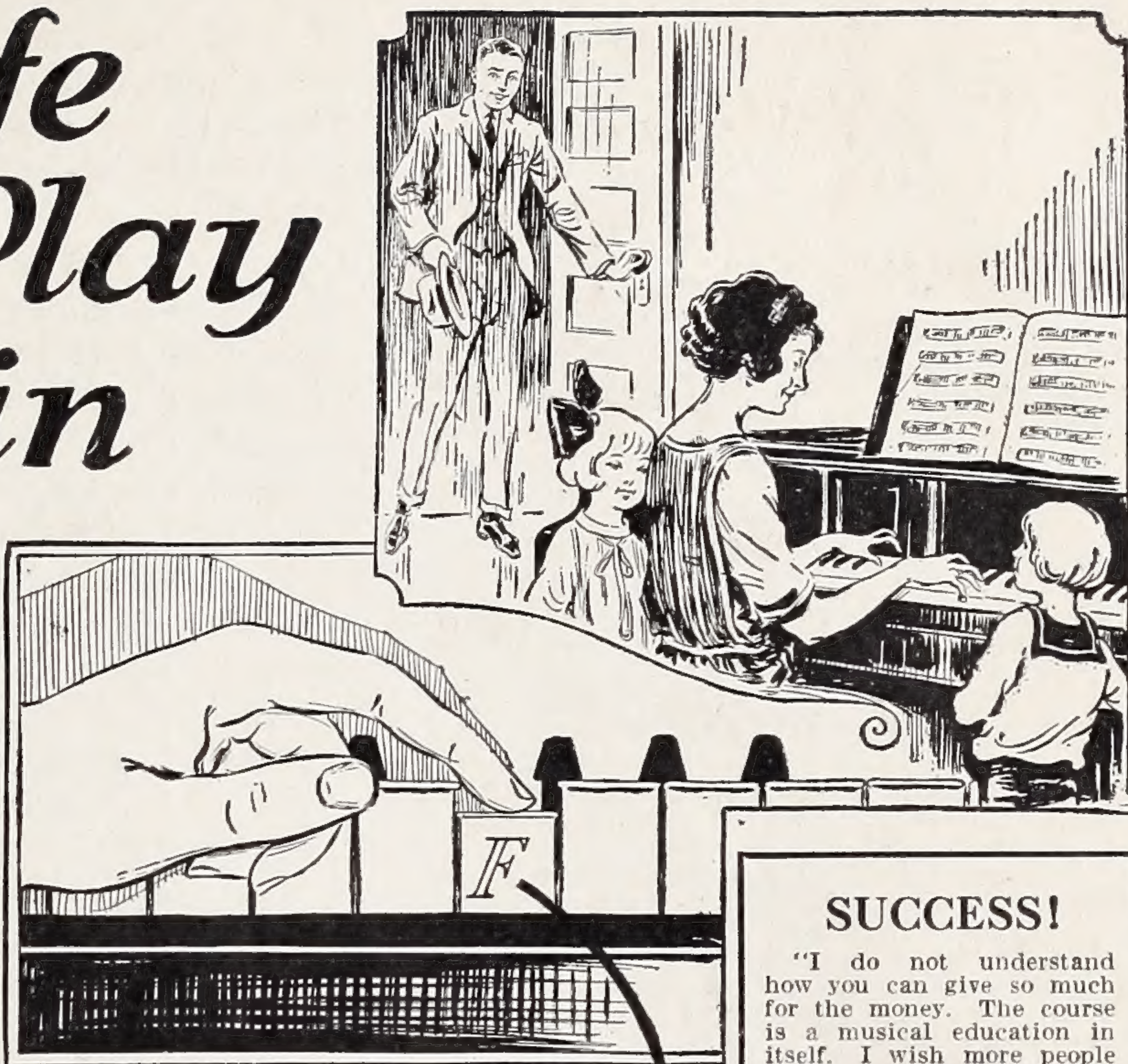
When first learning to read you look at every letter separately, and spell out every word, c-a-t, m-a-n. Later you do not see the letters; you see the words as units, "cat," "man." By and by longer words become units to you, and you find that whole *expressions*, like "up the steps," "on the train," no longer are seen as separate words, but immediately, at one instant, without spelling, without thinking words, you see each expression in the unit form.

This skill in seeing in units develops until you see and know as units hundreds of long familiar phrases; and it is even entirely possible, if you wish, to easily increase your reading speed four or five times the average, grasping paragraph thoughts complete, sensing a whole page instantly, recognizing every part, registering and remembering all, with your pleasure exactly the same as the slower reader.

The same easy understanding and complete enjoyment is similarly a part of the new way. The alphabet of music follows the alphabet of language. Each note is a letter, and playing is practically spelling the notes together correctly. The first note on the staff above is F. Whether you sing or play, it is always F. The four notes shown above are F-A-C-E, easy to remember because they spell "face." Certain strings on mandolin, certain keys on piano, certain parts of all instruments, are these same notes. Once you learn them, playing melodies is a matter of *acting* what you see.

And here is where "familiar phrases" come in—the "big secret." It is so simple you probably have already guessed it. The "familiar phrases" of music are its harmonies. Just as you instantly recognize the countless phrases of speech, so the relatively few of music are quickly a habit with you. You play almost before you realize it—and every step is real fun, fascinating, simple, interesting, almost too good to be true.

Remember, neither my wife nor most of the half a million other musicians trained by this method knew anything about music. Beth learned to play the piano; she could just as easily have learned any other instrument. Jimmy, Jr., is now taking up violin, and my daughter is learning singing. Right at home, no costly teacher, no classes at inconvenient hours, no useless study and practice. No numbers, no tricks, no makeshifts. But instead, a sound musical education, learning by notes. The intricacies of



music reduced to a most amazing simplicity, able to develop the inborn talent which is a part of every person on this earth.

When I told Beth I was writing this out to put in a magazine, she told me to be sure and say that the school will gladly send a free book explaining everything, called "Music Lessons in Your Own Home," also Demonstration Lessons explaining their easy method. The book is free, asking for it obligates you not at all—but you should send for it right away before all copies may be gone.

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